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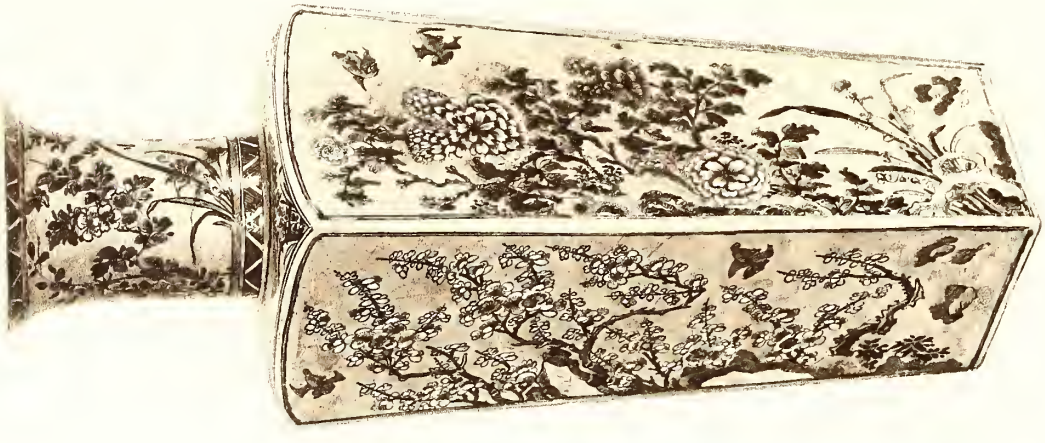
No.

A CATALOGUE OF

CHINESE PORCELAINS



No. 76 No. 74 No. 75

Three Superlative Square Vases

From the private collection of Chang-yen Huan, formerly Minister at Washington and special Imperial envoy to England for the Queen's Jubilee

No. 75

No. 74

Three Sculptured Stone Vases

No. 76

From the bronze statue of Christ to motifs on Chang-Han, Hunan, Mingei Museum at Washington and stepped lacquer tray, Japan

or England for the Queen's jubilee

A CATALOGUE OF

CHINESE PORCELAINS

COLLECTED BY

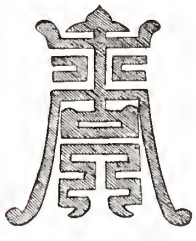
MR. AND MRS. CHARLES P. TAFT

CINCINNATI, OHIO

WITH NOTES AND ILLUSTRATIONS

COMPILED AND DESCRIBED BY

JOHN GETZ



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PREFACE

THE private Collection of Chinese Porcelains formed by Mr. and Mrs. Charles P. Taft of Cincinnati, described and illustrated in the following pages, contains uniformly important specimens as well as interesting and noteworthy groups that exemplify the high technical skill attained during the early periods of the ceramic art in China, and which are held in great esteem by all connoisseurs to-day.

Covering so many centuries in the history of this art, these objects in porcelain, by their surpassing qualities and preëminence, fairly indicate that the transcendent success of their kind, whether owned in private or museum aggregations, contributed largely to the glory of those past epochs to which they are ascribed by native and other authorities.

The creations of Chinese ceramists justly enjoy universal celebrity and favor, their singular beauty and exquisite richness making them harmonious adjuncts to tasteful and esthetic surroundings the world over. Decorative applicability, together with a subtle charm of refinement, is always gratifying; and we know that such objects won the enthusiastic admiration of kings and emperors, in Europe as in the far East.

PREFACE

A former French minister to the Imperial court at Pekin, and a keen connoisseur as well as collector, once said to the writer, "There are porcelains and porcelains, as there are diamonds and diamonds"; the inference is so apt and to the point, that its repetition here may be pardonable.

The subtlety of rare old porcelain, which after the lapse of centuries shows no loss of color or sign of decay, its mature appearance combined with innate freshness, its brilliancy and translucency of glazes, and its symmetry and dignity of form, whether invested with a solid color or a cleverly balanced distribution of design, contribute each in its own way to the inimitable character of those objects in fired kaolinic clay.

The taste for Oriental porcelains reached Europe early in the seventeenth century, but until recent years the real gems in porcelain remained utterly unknown to the Western world. Only at rare intervals a few pieces which showed the native *goût* began to appear, and they, indeed, proved a revelation in America as well as in Europe; such isolated apparitions in porcelain, coming from time to time, staggered amateurs by their beauty, and, it may be also said, by their unheard-of values.

It has taken the Western world over a century to pass beyond the anteroom of this captivating art in China, and to reach the cabinets of the prized, the *ne plus ultra* treasures owned by mandarins or by Manchu princes of the Celestial Empire. These precious objects have excited the interest of collectors the world over, but it may be safely stated that not before the great Tai-ping rebellion were such examples in porcelain seen outside of China.

These fragile products, these fascinating and unobtrusive objects of art, have been destined to wander far, and from country to country, from mansion to mansion, always inspiring new delight, affording a field for the display of cultivated taste, and furnishing a stimulating pastime, as well as contributing by their presence to a quiet dignity of surroundings. Such are the real attributes of rare Chinese porcelains.

The acknowledgments of the compiler are due to Mr. B. Duveen for his collaboration and interest in this work.

HISTORICAL

A BRIEF outline of the early history of Chinese Porcelain is deemed not out of place here, as an introductory to the following pages. Documentary evidences concerning porcelains of remote epochs are rather abstruse; either the specimens described cannot be traced, or they are now entirely lost through progressive diminution. The literature remains abundant, but for practical purposes is useless without accompanying illustrations.

M. Stanislas Julien,[1] in his translations of early Chinese records, refers to a certain blue glazed ware called "Tong Ngeou-thao" or "Tung-ou-t'ao," said to have been produced during the Chin dynasty (A.D. 265–419), and Dr. Bushell, in his splendid work, alludes also to this dynasty as producing a blue ware called "P'iao-tzü," which is described as "resembling in color the pale-blue shade (P'iao) of certain silks."

Sinologues proved by their researches that the kaolinic paste which properly constitutes porcelain, as we know it to-day, had not yet appeared at this early period; that, in fact, all the products referred to in the

[1] Histoire de la Fabrication de la Porcelaine Chinoise, Paris, 1856.

Chinese annals of ceramic art as "Thao" or "T'ao" could have been only a sort of pottery or stoneware solidly glazed over with the enamel colors.

The word "Tzü," used in ancient documents, came into use during the Han dynasty (202 B.C. to 220 A.D.), and designates a kind of porcelain made from a stone called "Tzü-chi," which was found in the district of Tzü-tcheou (d'Entrecolles). This so-called porcelain has a fair ring, and doubtless is the product referred to in the annals as "Tzü," in contradistinction to the pottery "T'ao." In this connection it should be noted that a vitrified stoneware of a grayish color was made in China long before what may be called true porcelain, and has been even reproduced in comparatively late periods. The covering of heavy glazing makes it difficult to distinguish this stoneware from porcelain unless the difference be noticeable at the foot.

With the product made under the T'angs (A.D. 618–906) the initiative and somewhat nebulous era in the history of ceramic art was brought to a close and doubt ceases; for Sinologists, in a consensus of opinion, are content to accept the literary evidence of this dynasty with regard to the invention of real porcelain. We learn that "vases were made of a white color, solid and thin, of sonorous sound, and of graceful form"; that this new product was in great vogue and called "Yao," to distinguish it from the former product "Thao" (or "T'ao"), the word "Yao" literally signifying an object baked in a kiln, whether porcelain or pottery.

Before entering upon this interesting dynasty of the T'angs mention should be made of the rather short Sui dynasty (A.D. 581–617) just preceding it, as names of places and potters are disclosed in the contemporary annals that should not be omitted in any history, however brief. In this period the Emperor decreed that the inhabitants of Ching-nan-chên, afterward called Ching-tê-chên (King-tê-chên), should make vases as a tribute for Imperial use.

Chinese authors specify a kind of green glazed ware called "Lou-tzü," that was made under Ho Chou, or Ho Kuei-lin, President of the Board

of Works, as a substitute for glass, the secret of making which (according to Monkhouse) had been lost. The other product referred to was called "T'ao Yü" (pottery jade), as it resembled a certain kind of jade-stone, semi-transparent and of vitreous appearance. It may be concluded that both these wares belong to the céladon variety.

During the first years of the T'ang dynasty (period of Wou-te, 612), native authors likewise state that a potter named Ho Chung-ch'u (Ho Tchong-thsou) made porcelain with a white body and brilliant as polished jade, famed as "Ho-yao," or porcelain of Ho. It is further recorded that Ho Chung-ch'u, together with other inhabitants of Hsin P'ing,[1] was ordered to make vases for the palace (Professor Hirth is of the opinion that this potter made real porcelain).

It is assumed, from the impressions conveyed through the foregoing particulars, that such productions had intrinsically the same translucent kaolinic substance, more or less vitrified by complete baking, which, with the white color, is taken properly to constitute the quality of porcelain. M. Grandidier also concluded, in his work, that all earlier product referred to as "Thao" was only a sort of pottery made of earth and stone, enameled but less thoroughly fired.

It may be interesting to note that during the T'ang dynasty the following different descriptions of porcelain (besides the more famous products already alluded to), named after towns and places where made, are enumerated: *i.e.,* "Hung-chou-yao," "Yo-yao," "Ting-yao," "Shou-yao," "Yueh-yao," and "Shu-yao." It is assumed that some may not have been porcelain; but the last-named, which was made at Ta-i, in the Szechuan province, probably was porcelain, if the description that it was "snow-white," had a "clear ring," and was also "thin and strong," is correct.

At the close of this dynasty a noted porcelain was produced under the direction of the Prince Tsien-lieou (907), called "Pi-se-yao," or "Porce-

[1] The name Hsin P'ing was changed, before the end of the T'ang dynasty, to its present name, Feou-liang. It is the chief source for kaolin and other materials used in the manufacture of porcelain in China.

lain of the hidden color." M. Julien described it as blue, although it is more likely to be the wonderful bluish-green céladon made at Jüchou, described by other writers as superior to the Imperial "Kuan-yao" and "Ko-yao." The glaze is described in an old Chinese manuscript of the sixteenth century, by a native collector, who saw a specimen of this porcelain during his life, as of a "pale-green color, clear and lustrous, like a precious emerald in tint, the whole surface covered with marks like those on cracked ice." From the often defective translations of Chinese descriptions of porcelains made under this dynasty and the following short dynasties (from 907 to 953), we can only gather that most of these objects were modeled after ancient bronze vessels, and are now doubtless extinct, so that it may be truly said that literary evidence only of such porcelains exists to-day.

Under the posterior Chou dynasty (A.D. 954–959) the Emperor Shih-tsung (Ch'ai-tsong) gave his family name to a certain hard-paste porcelain made during his reign, which was also termed "Ju-yao" (Imperial porcelain), and later, under Sungs, was called "Ch'ai-yao." It was this sovereign who issued an order, famous in ceramic literature, "that porcelain for the palace should thenceforth be made the color of the sky as seen between clouds after a rain." Chinese authors state that this color was "blue as the sky," "brilliant as a mirror," "thin as paper," and "resonant as a Khang" (a musical stone of polished jade), and that it also was "distinguished for its fineness and crackle." It is further recorded that those objects in porcelain of Ch'ai ("Ch'ai-yao") [1] were so prized in subsequent years that fragments thereof were set in gold and worn as personal ornament.

During the long and remarkable dynasty of the Sungs (A.D. 960-1259) the manufacture of porcelain received considerable attention from the court, and attained an artistic development that was appreciated only in later

[1] The colored glazes referred to in this epoch and the beginning of the Sung, other than green or so-called céladons, were purple, black, ivory-white, and the pale blue called by the Chinese "moonlight" and by the Western collectors "clair de lune"; and it is assumed that it was this latter-colored glaze which was then designated as "jû" porcelain, or "Ch'ai-yao," after this Emperor's family name.

years. Imperial factories were established at several places, the most notable being the foundation, by Imperial decree, of a factory at Chang-nan-tchin, which under Emperor King-te, or Ching-tê (1004–1007), was changed to King-tê-chên, or Ching-tê-chên, as it is written in some English works.

This Emperor ordered all the objects made for the palace to be inscribed underneath with the four words "King-tê-nien-tchi," so that we find here the record of a date-mark on vases for the first time. These porcelains were at once distinguished for the brightness of the glaze, the perfection of material, and the beauty of their forms; and soon thereafter they were imitated in many places and circulated throughout the empire as "porcelains of King-tê-tchin" (Julien).

Imperial factories were also established beween 1107 and 1117 at Pien-liang, the present department of K'ai-feng (Honan province), where they made the so-called vases of the magistrates, termed "Kuan-yao," that were of special quality and became famous in after years as "Imperial porcelain." It is recorded that they were thin and sometimes glazed in a moonlight color, bluish or dark green, and pale green; that the upper rim was brown, and the foot of "iron-red" color. These vases also, it is said, have been imitated in various places and at later periods; but such pieces are described as inferior to the originals.

The products at these different factories, including those of Lung-ch'üan, appear to have been especially céladon, although moon-white and bluish or dark green are also mentioned; M. Julien referred to a "blue porcelain," made at the beginning of this dynasty, although Sinological erudition has since proved that this porcelain was really not blue, but "pale green," or like the "green of onions." It is possible to identify the products of Lung-ch'üan, owing to marked peculiarities; they are especially characterized by the ferruginous rim at the foot, as alluded to above.

Other céladons of early periods exist, showing the white paste, where unglazed, to be colored with a rusty-red wash, made in imitation of this famous product or to simulate the true céladon, called "Ko-yao," and "Chang-yao," made by the elder of two brothers, famous potters, named

Chang, natives of Ch'ūchow, who lived between the eleventh and twelfth centuries, and produced the same peculiar results with their clay, in the Lung-ch'üan district, where they worked together.

These brothers were both renowned for their porcelains; but the elder, Chang Shêng-i, was considered the more clever. He is said to have used a brown-colored clay of fine quality and covered it with glaze that was crackled and had the appearance of "fish roe"; he also produced vases of the color of rice, and it is stated that his objects had the iron-colored rim at the opening and at the foot. History records the fact that during the last years of this dynasty potters tried in vain to imitate his work, and that the clay they used was poor and the color of the glaze less agreeable.

The "younger brother," Chang Shêng-erh, made pieces of the same colors without being crackled; the French translations specify among his products pieces of an olive-green color, and also that others resembled very ancient forms, probably copied from bronzes of the Han dynasty.

A blue of light color is also referred to as produced by "the younger brother" (as he is termed in the Chinese records), that, as described, could possibly be a sort of "clair-de-lune" glaze (distinguished by a heavy bluish-turquoise tone, sometimes mottled or marked with a purplish tint) stated to have had an effect as if covered with dew, but this later characteristic is also attributable to old céladon, or "Martabani."

The embellishment of Sung céladons, as well as all the porcelain of this early period, was confined to engraving and modeling in low relief. Most of the specimens were crackled, and the different shades of glazes are described as resembling the colors of pale emeralds, onion-sprouts, greenish egg-shells, moss or grass green, while a few are designated as bluish-green, and others as having a gray-toned green (the real céladon color). Next to these, the "cream" or "buff-colored" glazes were most popular.

Another type of enamel porcelain of this epoch is referred to in literature, and identified with existing specimens.[1] It was known as "Chün-yao," or "Chün-chou-yao," the factories being situated at Chün-chou (in the district now called Yü-chou), prefecture of K'ai Feng-fu, province of

[1] According to the able Sinologue, Professor F. Hirth, Ph.D.

Honan. A variety of colored glazes was produced at these kilns; native documents describe the aubergine purple of manganese, or the violet of the skin of wild apples ("Kia-pi-pe"); another shade is likened to the color of prune-skins ("Mei-tseu-tsing"); a vermilion-red is also referred to; and the "moonlight" glaze we know as "clair de lune." Objects were also produced showing a variegated glazing, called "Yao-pien" by the Chinese, "transmutation" by the English, and "flambé" by the French. From this we may gather that the potters of Chün have attempted innovations, at least in colors, if not in forms.

It is also evident that the paste varied much in quality, as a sandy-yellowish paste is referred to in the annals, made at other factories, which could only have been coarse and inferior to the paste used on the "transmutation" and céladon objects at the Chün kilns.

In the Chinese Chronicle translated by M. Julien it is stated that in the district of Ki-tcheou (Chi-chow: later called Lou Lin-h'ieng) two clever artist potters worked together: Chou-ong ("venerable Chou") produced many curiosities in porcelain, such as birds and animals; but the daughter, Chou-ciao ("belle Chou"), surpassed her father in fineness of workmanship and ornamentation. Their productions, of whatever color, sold for almost as high as the porcelains of Chang, the elder of the two famed brothers before referred to. Five kilns in the district are mentioned, and their combined product came to the market at Yong-ho, and was called "Ki-tcheou-yao"; but the porcelain of the Chou family was most highly esteemed.

When the dynasty of Sung passed southward to Hang-chou (A.D. 1127), a superintendent or officer named Shao Ch'ing Chang established a small factory or kiln in the new capital, and made porcelain of a good quality, called "Nei-yao" (porcelain of the palace), and specially noted for its brilliant color and transparent enamel. It was also called "Kuan-yao" (porcelain of the government), to distinguish it from that made under the Sungs of the North, or at the eastern capital.

Under the Mongolian dynasty of Yüan (1260–1367), a tax was put upon all porcelain not made for the palace, for which reason the industry materially suffered and also retrograded.

HISTORICAL

In the fourth volume of (Chinese) "Porcelains made at King-tê-tchin" (translated by M. Julien) is mentioned a potter, named P'ong-kiun-pao (or Pêng Chün-pao), who established himself at Ho-cheou, in the province of King-nan-tchin; among the pieces enumerated as made by him are white vases called "Che-yao," which indicates a form with compressed center, like a beaker. This artist excelled, however, in copying ancient vases, such as "Ho-yao" and "Ting-chou" (known as "New Ting-yao"), and it is recorded that his best copies were difficult to distinguish from the older products.

The same author also states that a porcelain called "Tch'u-fu-yao" was made for the Emperor; and that the material was white and plastic, the ornamentation-flowers, etc., being modeled in the paste and then enameled.

It is elsewhere recorded that a porcelain called "Shu-fu-yao" was white and thin, with engraved decoration, said to have been copied from the white "Ting-chou" examples of the northern Sung dynasty.[1] Nearly all these objects in porcelain were made after ancient models of the Han dynasty; a large number were sacrificial vessels, incense-burners, copied from objects made in the remote bronze era.

Large vases and bowls were also made in brilliant monochrome glazes. A reference is made to the talent of decoration which developed in his period, but which appears to have been confined to coarsely painted flowers or filling out engraved lines with colored enamels for the emphasizing of certain details.

Other vases, it is stated by native authors, were made in the countries east and west of Che-king, or Chien-chang, that had grace and elegance like those of ancient make; but the kilns fell into disuse, and not a vestige remains of the factories. It is presumed that the porcelain coming from some of these provinces was gritty, and therefore counted as unfit

[1] Hsiang Tzü-ching, after describing a specimen of Shu-fu porcelain decorated with dragons in the midst of clouds, and with lion's-head handles, all faintly engraved in the paste under a white glaze, states that "the porcelain of his own dynasty (the Ming), of the reign of Yung-lo and Hsüan-tê, decorated with patterns engraved under a white glaze, was made after this Shu-fu porcelain, which was itself copied from the Ting-chou porcelain of the northern Sung dynasty."

for the palace. The fact is, that while nearly all details on porcelain given by native authors are more or less faulty in description, or scanty in the extreme, it is especially so with the products made outside of Imperial factories; they are particularly wrapped in mystery, and will doubtless remain so.

The foregoing outlines concerning the early history of ceramics are derived from trustworthy translations of Chinese literature, and may be sufficient here to follow the progress of this art from the remote periods of which we have native testimony to this, the present dynasty. The Chinese are conceded to have been the first to make porcelain, but their claims to its greater antiquity have been refuted by Western Sinologues. The real advent of porcelain, according to the views of these authorities, dates from between the seventh and ninth centuries, the exact period, as it may appear, being in dispute.

The descriptions of the varieties of porcelain hitherto enumerated possess, besides their historical interest, some value in that we may trace back certain well-defined types and colors.

Very few specimens manufactured prior to the advent of the Sung dynasty have survived to the present day; and even of the Sung and Yüan productions the originals and finer kinds have almost entirely disappeared. Such specimens as have withstood the many dangers of the subsequent eight centuries are chiefly céladons of considerable solidity (Lung-ch'üan or Chün-chou porcelain), small pieces of crackle ware, and probably a few porcelains of Ting or Ting-chou. As far back as three centuries, even the best varieties of older products were already scarce, and this is made evident from the literature of that period, notably from the catalogue and descriptions preserved by Hsiang Tsü-ching, who then stated that certain examples seen by him were almost unique. Therefore it is assumed that many pieces, presumably early Sung, Tang, or Sui, Chin, Wei, and Han, are only reproductions made by clever copyists of the later Sungs, or under the Yüan and Ming dynasties, if not of even later periods.

Under the Ming dynasty (1368–1643), owing to its length and the peaceful conditions of the country, the manufacture of porcelain received

the greatest development; kilns were increased, a number of artists and clever workmen were named for personal achievements in their art, and quantities of fine specimens in polychrome colors were produced. The advent of "blue and white" porcelain may be particularly attributed to this dynasty, as its manufacture predominated among the products of at least three noted periods, the examples being so remarkable that antiquarians of China, as well as Western virtuosi or collectors, keep up a continuous search for them.

It may be stated that "blue and white" porcelain started with the first period of the Ming dynasty, if not at the close of the former dynasty of Mongols, as a reference is made by Chinese writers to a porcelain decorated in blue, said to have been produced at Lin-ch'uan in the department of Fu-chou, and at Nan-feng in the department of Chien-chang, both in province of Kiangsi, at the end of the Yüan dynasty.

These two products appear to have been much preferred to the kind made at the Imperial factories (King-tê-chên), and soon became famous.

During the reign of Hung-wu (1368–1398), the first Ming emperor, a special factory was established at the foot of Mount Tch'ou-chan in King-tê-chên (Ching-tê-chên), where the products intended for the palace were specially made, and where a fine quality of porcelain was also produced for the magistrates. The Emperor ordered all vases to be inscribed with the date-mark of four or six characters, the former giving the "Nien-hao" (Imperial name), and the latter including the name of his dynasty. In this period several colors were in vogue—blue, black, and a pure white, this last being most esteemed.

The period of Yung-lo (1403–1426), of the Ming dynasty, is among the most noted. Objects were produced, as in other periods, of varying quality, but the finest porcelains are of special interest and value. The "blue and white" porcelain of this era, ranking very high, is perhaps excelled only by those fine soft-paste objects produced under Hsüan-tê, the succeeding period, and that of Ch'eng-hua, a later but most flourishing era.

It is stated in the annals of Feou-liang that the blue employed was brought from some Mohammedan country (Persia or Arabia) as a tribute,

and famed as "Mohammedan blue," or "Su-ma-ni," to distinguish it from the native blue, found to be very much inferior.

This epoch was also noted for a brilliant-red decoration, employed on vases and sometimes on the exterior of bowls or cups having a blue and white interior design.

Mention is made by native and other authors of fine egg-shell porcelain produced during this period, called "T'ho-taï" or "T'o-taï," "bodiless,"[1] and being "as thin as paper." A series of fine cups and bowls are described, as used either for wine or tea, with dragons and phœnixes among clouds, and other delicate ornamentation of flowers, faintly engraved and glazed in white enamel, this decoration appearing only when held to the light, or showing more plainly when filled with liquid.

The period of Hsüan-tê (1426–1435) is most highly praised by the native authors, sharing with the former era of this dynasty considerable distinction, on account of the fine "Mohammedan blue" used for decoration. Some authorities state that this beautiful dark-blue ("Su-ma-ni") material (for embellishing porcelain) was first used under this Emperor, although the annals of the Imperial factories refer to this blue under Yung-lo, as above shown. A brilliant red like fresh blood, also valued, was said to have been obtained by crushing a precious red-colored stone brought from the West (Julien). An author styled Hsiang Tzü-ching, a native of Chia-ho, writing on porcelains of his dynasty, the Mings (near the close of the sixteenth century), stated that this highly prized red glaze was derived from powdered rubies, so that after baking in the kiln this brilliant coloring shone through the red glaze.[2] It was known as "Pao-shi-hung," or "precious-stone red."[3]

One of the descriptions left by this author (Tzü-ching) reads:

A wine-pot 6.50 inches high, copied from a similar vessel of carved jade used by the Emperor. "The body, slender below, swelling toward the top, is decorated with en-

[1] "Bodiless" may also indicate objects made throughout of pure porcelain instead of (as in the case of some productions of this period) showing a combination of coarser materials only coated with porcelain.

[2] Dr. Bushell believes that this red was from copper silicate, and not from powdered rubies.

[3] Analyzed by M. Salvetat at Sèvres, and proved merely to be "oxyde de fer avec du fondant."

graved cloud scrolls, and bands of geometrical and spiral pattern, with conical cover, spirally curved handle, and spout molded and engraved in the form of a phœnix head, all covered with deep red (*chi-hung*) glaze."

It is said to have cost the owner two hundred ingots of silver in paper notes.[1]

Fish-vessels, or jars decorated with three red fish on a pure "snow-white" ground, were much esteemed, the fish being boldly outlined and red as "fresh blood." Occasionally these fish would be represented swimming on the waves engraved in the paste, both on the inside and outside.

A still rarer decoration, found on a wine-cup, is described as

"The white ground decorated inside and outside with cloud scrolls engraved in the paste, a scroll border above colored crimson; the handle, a dragon of bold design, molded in high relief, coiled round the top,[2] with teeth and four claws fixed in the rim, enameled vermilion-red."

Among the ceramists recorded, mention is made of two sisters named T'a-sieou, who produced delicate cups and other objects with the designs engraved in the paste. "White vases with blue decoration" were also much esteemed, especially if the blue was pale, and where the ground resembled an orange-peel surface, or a faint millet-like elevation. Polychrome decoration, which included the fine red and blue (usually under the glaze), was also successfully practised and esteemed as something new.

Among objects enumerated by the native author may be noted miniature vases, called "P'ing"; tea-cups, "Ch'a Pei"; conical wine-cups, "Tou-li Pei"; wine-pots, "Hu"; rouge-box, "Lu Hu"; tazza-shaped cups, "Pa Pei"; sacrificial vessels, "Yi"; water-dropper, "Shui-chu."

This period is specially credited with the introduction of the then new method of perforated decoration; a pattern being cut through the paste and dipped into glaze, which, when baked, shows the pierced work filled up with a thin film of glaze, giving a delicate transparency to the design

[1] A sum estimated to be equivalent to about three thousand dollars (Bushell).

[2] Vessels with a dragon molded in relief upon the rim are, it may be added, highly esteemed by the Chinese when intact, partly because of the artistic ability required successfully to execute the design, and partly because old specimens are seldom met with undamaged.

when held to the light. This process has been imitated in Persia as well as in Europe.

The Ch'êng-hua period (1465–1487) of the Mings, one of the most important in ceramic annals, was noted for its blue as well as other decoration, although it is stated that the supply of fine blue, previously used, became exhausted, and that this color on porcelain became inferior in quality; while the polychrome painting was brought to a high degree of excellence. An account of the so-called five-color decoration, as we know it to-day, is also given; the colors referred to, other than blue, are green, yellow, red, and the manganese, applied on the glazed body, with the blue always under the glaze.

During the reign of this Emperor all porcelain painted in these colors was most highly valued; the designs for its decoration were drawn by celebrated artists, and some are said even to have been drawn in the palace. The forms were elegant and original, and the different colors carefully applied; from the specimens, as we see them now, we may gather that great progress was made in designs from nature; that flowers and plants were the objects of special studies, and that motives were supplied by the best painters, if they did not paint upon the porcelain itself.

In this period is mentioned a distinguished artist named Kao-than-jin, who made jars decorated with "peonies" and "chickens." Another potter, named Ko-tchou, is famed for his wine-cups.[1] It is said that their numerous products served as models for future periods.

During the reign of Hun-chih (1488–1505) a native named Hsiang Yuan-pien (called also Hsiang Tzü-ching) stated in his notes, written in the sixteenth century, that a light yellow was most highly valued, but glazing or enameling in other colors was also practised. The shades of yellow varied from light to a brown as on a boiled or newly husked chestnut. An orange shade, and the color of a hibiscus flower, are also mentioned in the same chronicles.

[1] Hsiang Tzü-ching thus describes a pair of these cups: "They are of rounded form, swelling below, so thin and delicate that one weighs less than a third of an ounce, and decorated with the cockscombs, narcissus, and other flowers, the flying dragon-fly and crawling mantis, painted after life, in green, yellow, and crimson enamel."

In the period of Chêng-te (1506–1521) we find "Mohammedan blue" again referred to, and that the Governor of Yünnan succeeded in obtaining it. Some writers give this particular epoch the credit for its discovery. This famous "Hoe'i-tsing," or cobalt, was by the Emperor's command used to decorate Imperial porcelain, and during this period was called "great blue" and also "blue of the head of Buddha." This beautiful color, of such superior quality that it cost more than twice its weight in gold, is again referred to in annals as coming from the West and through Arabia (probably from Persia).

With this material ceramists were again able to produce a blue similar to that on the pieces produced under the Emperor Hsüan-tê, so that "blue and white" came into fashion once more. Genuine examples are to-day very rare, and marks of these periods cannot be relied upon, as attempts have been made in all succeeding eras to reproduce such objects. Two brilliant kinds of red-glazed porcelain were also prized, and over-glaze decoration is also referred to in this era.

In the reign of Chia-ching, or Kia-tsing (1522–1566), it is stated that a great deal of "blue and white" was made. The blue was preferred if darker in color, differing from the pale blue of the former period; and the authors say that the best was a mixture of the foreign and native cobalt, as the former was apt to "run" when in the kiln.

The foreign blue, however, failed again in later years of this reign; and, finally, is no longer mentioned in Chinese ceramic annals.

Decorated porcelain was characterized by the fine, deep colors employed, and cobalt-blue (under the glaze) was often used in connection with a brilliant red, yellow, violet, and bluish-green (over the glaze) on a white ground and at the present time designated as "five-color" pieces.

Records of this period enumerate especially sacrificial cups ("Tan-sien") that imitated white jade and were intended for the palace altars; small "rouge-boxes" and other cups are also named, and it is stated that single-color glazes were used, but that one of the supplies (red of copper) failed. It is also recorded, as in the former epoch, that the Emperor ordered the decoration of Imperial porcelain to be blue.

During this and the succeeding period, Lung-ch'ien (1567–1572), lived a clever potter named Ts'üi-kŏng (venerable Ts'üi), who was celebrated for his copies of objects made in earlier periods; his porcelains were considered the finest of his time. A manufactory of porcelain was also established in the province of Tche-kiang (Julien); the product, however, was considered inferior to that made at King-tê-chên.

This later reign is particularly noted for certain porcelains that were inspired by much older specimens, and especially for decoration by colored glazes on "biscuit" paste. These specimens were thinly glazed in rich tones: *i.e.*, manganese-purple, yellow, turquoise, and red. When the ornamentation was in relief, or engraved, differences of outline and surface would keep the different-colored glazes distinct.

The Lung-ch'ien period (1567–1572) is especially noted through the existence at that time of a potter who settled at King-tê-chên and produced a great variety of objects, some of which excelled in the imitation of antiques,—"amateurs disputing for its possession as soon as it left his hands." It is also mentioned "that they did not mind paying enormous prices for small pieces." This statement is interesting as showing that the really fine pieces were not always intended for the palace.

With the exception of the so-called "Mohammedan blue," there is no tint of cobalt which cannot be found in this latter porcelain. During this reign, and especially that of Wan-li, which followed, the government was harassed by the Manchu Tartars, who eventually established the (present) Ch'ing dynasty. The porcelains produced during these periods are very much alike. While the product was enormous and large orders came for the use of the palace, the deterioration of the porcelain, especially of the wares made at the Imperial factories, became marked, largely owing to the disorder of the empire and to the failure in the supply of good materials.

In the period of Wan-li (1573–1619), many distinguished ceramists are mentioned in the Chinese chronicles, on account of their skill in making reproductions of older porcelains, especially the famous "Chün-yao" porce-

lain, of the Sung dynasty, and the so-called porcelains of the magistrates, termed "Kuan-yao," which were noted in the twelfth century. At Feou-liang lived the most famous of these Wan-li potters, who retired secretly to a porcelain-factory, where he was able to make vases of charming elegance. He took the name of Ouin-tao-jin (or Hu-yin-tao-jen), "the old man who lives in retreat." Among his other products mentioned in detail are vases of a purple color, in imitation of antique porcelain. It may be interesting to note this later color, as it is possible that the bluish tone of the prune-skin (manganese) is referred to under the Sungs, instead of a kind of céladon.

Much painting was done over the glaze, and the pieces so decorated are the "three-color" and "five-color" pieces which have in late years especially reached the Western world.

The so-called three-color pieces of this dynasty show a glazing in yellow, purple, and green. The yellow is usually of a buff shade, and sometimes dull; the purple varies from a brownish mouse- to prune-color; and the green also varies from a yellowish-green to a strong emerald-color.

The "five-color" specimens are, in fact, blue and white pieces with yellow-green, purple, and red painting over the glaze. The red color is usually opaque and varies in brilliancy from a coral-color to a dull, uneven sienna-red, the other glazes being more or less clear and transparent, with the exception, perhaps, of the brown-toned (manganese) purple, although in fine pieces this color is light and shades into a violet of clear transparency.

In these "five-color" decorations, the portions of the design meant to remain blue were first painted, and the pieces glazed and baked; then the rest of the painting (in the other colors) was added over the glaze, and the object baked again, at a lower temperature. The essential difference is, that the blue is always under and not over the glaze, whether in the Wan-li or other Ming periods; while later, under Kang-hsi, for example, a vitreous blue enamel is generally used over the glaze, although in rare pieces a blue margin-line under the glaze may be noted, especially on the "seven-color" specimens.

It is clearly evident that some potters have practised their art quite independently, or have established kilns that disappeared with them, and of these we have no records whatever. This fact may in some measure account for the many specimens now remaining unidentified.

Very little is chronicled or known about the ceramics produced under Shun-che, the first Emperor of this Manchu Tartar dynasty, who ascended the throne in 1644 and died in 1661.

The country remained in a rather disturbed state during his reign, and it is therefore doubtful if porcelain was manufactured in any quantity, as pieces so marked are exceedingly scarce. It is also probable that most of the products bear Ming marks, and when without marks are possibly classed under the former dynasty.

The Imperial factories at King-tê-chên, which remained closed during the last years of the Ming dynasty, were not reopened until the Manchu sovereign had firmly seated himself upon the throne.

The Emperor K'ang-hsi, who reigned from 1662 to 1722, was perhaps the most able ruler China ever possessed, succeeding to the throne of his father when but eight years old. Within six years, when at the age of fourteen, realizing that the regents did not understand the science of governing, he took the reins in his own hands, ruling with consummate skill until his death in December, 1722. This Emperor was endowed with natural ability, activity of mind and body, and interested himself in every department. A keen sportsman and a great general, he was at the same time given to learning, and fostered the arts, availing himself also in his studies of the assistance of French Jesuit missionaries in astronomy, mathematics, and geometry, and on this account aided them often in their difficulties with the Chinese literary classes.

The potteries in the town of King-tê-chên (Ching-tê-chên) prospered greatly during his reign, marked strides were made in the manufacture and decoration of porcelain, and some of the finest examples extant to-day, here under our eyes, were produced toward the middle of his reign.

This Emperor selected the most suitable men not only for the various government offices to diffuse education and to encourage art, but great

potters to take charge of the Imperial porcelain works in the prefecture of King-tê-chên (Ching-tê-chên). The factories were not slow to show the effect of these changes and the kilns also soon increased in number.

The Imperial factory was burned in 1675, during the rebellion of Wu San-kuei, but was soon rebuilt, and in 1680 a large order was given from the palace. The factories at this time were under the supervision of Lang-ting-so, a name that is great in ceramic history, who retained his office until 1688; and his product, known as Lang porcelain (called by the Chinese, after the inventor, "Lang-yao") is held in the highest esteem by collectors and connoisseurs.

Another superintendent, Ts'ing-ying-hsuan, was appointed in 1683 for the Imperial factory, and "Ts'ing-yao" is the porcelain attributed to his invention or period of superintendence.

To these men is due the credit for the renaissance of ceramic art in the reign of the Emperor K'ang-hsi.

We have the first descriptions, during the reign of K'ang-hsi, of the factories of King-tê-chên, written by Père d'Entrecolles, a missionary of the Society of Jesus, who arrived in China during the year 1700, and while there wrote three reports, dated Jao-tcheou, in the province of Feou-liang, giving an account of the town where the Imperial factory of porcelain was situated. In a letter dated September 1, 1712, he stated that while his curiosity would not have led him to study the subject of the production of porcelain, he felt that it might be of service to his country and to Europe, and therefore availed himself of his opportunities. "The town of King-tê-tchin," he writes, "is only three miles distant from, and a dependency of, Feou-liang, situated in a plain, and is surrounded by high mountains; the one to the east, against which the town is built, is outwardly in form of a semicircle, and from the two adjacent mountains issue two rivers which unite: one is small, the other very large, and their confluence forms a magnificent port over three miles in length, and a vast basin wherein the river loses much of its velocity. Frequently in this large harbor are moored two or three rows of junks. Entering the port, the sight is greeted by immense

volumes of smoke and flames,[1] which mark the outlines of the town against the crescent of mountains in the background, whose relative position may perhaps be the reason that King-tê-tchin has surpassed all other localities in the production of porcelain."

The short reign of the Emperor Yung-chêng (1723–1735), following that of his father, K'ang-hsi, was nevertheless a most interesting period in Chinese ceramic art. Yung-chêng, like his father before him, appears to have taken great interest in all that transpired at the Imperial factories, situated in the town of King-tê-chên (Ching-tê-chên), and did not fail in expressing his gratification at every new discovery, bestowing praise and admiration upon all such products as they arrived at the Peking Palace.

As the rose-carmine color, derived from chloride of gold, was discovered during that period, decorators were naturally attracted by its magnificence, and it at once dominated their work. This important innovation also introduced many new varieties in half-tones with felicitous effects, but the true explanation may doubtless be found in the superior skill and energy displayed by the superintendent, Nien-hsi-yao,[2] who in 1727 was intrusted with the management of the Imperial factory, and he personally superintended the execution of the Emperor's orders, and was soon thereafter joined by T'ang-ying, a brilliant decorator (who succeeded to the directorship later, under Ch'ien-lung). They jointly acquired great reputation, Chinese writers giving both officials credit for special practical knowledge; they, however, also enlisted the services of the most able decorators and potters, and were thus able to create objects that were new or free from archaic imitations, and so this era became transitional as well as interesting.

[1] And bird-like poise on balanced wing
Above the town of King-tê-tchin,—
A burning town or seeming so,—
Three thousand furnaces that glow
Incessantly, and fill the air
With smoke uprising, gyre on gyre,
And painted by the lurid glare
Of jets and flashes of red fire.

LONGFELLOW, "Keramos."

[2] All the articles made by Nien-hsi-yao—which are known as "Nien-yao," or Nien porcelain—were graceful in form and of fine workmanship. They were chiefly monochrome in color, but some were ornamented with painted flowers, either incised or rendered flat.

The products of this epoch show a gradual reduction into toned enamels from the transparent and clear-colored glazes employed during the K'ang-hsi régime.

The strong and vigorous rendering which marks specimens of the seventeenth century merged into half-tones and more careful finish, but it also became more hard and stencil-like in exactness.

Superabundant detail in accessories marks many objects of the eighteenth century originated under Yung-chêng. The great master-painting and -drawing of the Sung and Yüan dynasties were copied, but the decorative force was weakened by added detail or by scrupulous care in finish, largely the fault of European demands and doubtless extra cost. On the other hand there exist specimens, which belong also to this period, that are of great perfection both in technique and purity of paste, where decoration subordinates itself with tact and is arranged so that the pellucid quality of the porcelain is seen to advantage. Especially is this so in smaller pieces, where the skill of workmanship is most remarkable.

Naturalistic floral decoration was certainly carried to a perfection unknown before; also, much refinement in shape as well as decoration is to be found on the truly great pieces (palace objects), which were until very recent years unrevealed to the Western world.

The dominant rose-color superseded the green of the preceding periods. The successive predominance of these colors induced Jacquemart to group them in two classes,—*i.e.*, "famille verte" and "famille "rose, —which designations may not be very technical, but satisfactorily express the characteristics of each type, and are now accepted generally, after some attempts to change them.

The blue and white porcelain of this era is inferior to that of former epochs, especially owing to the uniform hardness and regularity in design; but the fineness and perfect quality of the material give some distinction and beauty to such pieces.

Porcelain was not looked upon in this period merely as a vehicle for decoration, but a thing to be admired in itself, hence some wonderful white specimens exist that are marvels in technique and finish.

This period was marked also by the production of certain types and objects which are masterpieces of the Chinese ceramists' ingenuity and skilful workmanship. Aside from the delicate egg-shell plates with the rose backs and wonderful painting, may be mentioned the vases having the body formed of double shells with varying modes of openwork and painted decorations in both, and the beautiful hexagonal and octagonal lanterns of delicate egg-shell porcelain, reticulated and ornamented with paintings at once both rare and esteemed for their rich quality.

The fourth Emperor of the present dynasty was Ch'ien-lung (1736–1795) the son and successor of Yung-chêng; and he also protected the ceramic industry with royal munificence during the sixty years of his reign.

In this period great quantities of fine porcelain were made, and it was during this reign that European influence began to affect the decoration and the shapes of Chinese porcelain, due especially to the trade with Holland and the Jesuit missionaries of France, which, started during the short term of Yung-chêng, spread very rapidly.

Imitation of old wares was practised, but rather for native collectors. Some writers state that a great number of genuine pieces of the Sung and Ming dynasties were sent from the palace to King-tê-chên (Ching-tê-chên) as models for this purpose, although imitation of ancient objects always existed, as shown by native records, and also by the Jesuit fathers at the close of the seventeenth century.

The director T'ang-ying, mentioned in the reign of Yung-chêng, continued his work and produced objects that surpassed all others. He succeeded in reproducing the effect in porcelain of precious carved enamels, and that of cloisonné. The desire to imitate other substances, which had from the first animated the ceramic artists of China, culminated in this reign with their mastery over colors and combinations.

They copied with wonderful closeness objects in gold, silver, bronze, jade, lacquer, mother-of-pearl, shells, rhinoceros horn, bamboo, wood, gourd-skin, marble, carnelian, agate, and archaic or rusted iron. They imitated also, at least in pattern and color, bottles of Venetian glass and Limoges enamels.

Special attention was paid at this time (Yung-chêng and Ch'ien-lung) to the production of "Yao-pien,"[1] flambé, of which Chinese writers distinguish three kinds, *i.e.*, two supposed to be due to celestial agency, and the third to human ingenuity.

Oxidulated copper furnishes vitrifiable painting with a fine red. This, thrown in a body on a vase, forms the tint called "haricot," a kind of fawn-color. With a further quantity of oxygen of equal amount a protoxide is formed, producing a beautiful green that may be changed into sky-blue by increasing the oxygenation. The tints upon a vase may be modified indefinitely by a due regulation, at different periods during the process of baking, of the currents of air admitted; or,

When a clear fire placed in a strong current draws a considerable column of air, all the oxygen is not consumed, and part of it combines with the metal; if, on the other hand, thick smoke is introduced into the furnace, of which the carbonaceous mass, greedy of oxygen, absorbs everywhere this gas, necessary for its combustion, the oxides will be destroyed and the metal completely restored. Placed at a given moment in these given conditions, by the rapid and simultaneous introduction of currents of air and of sooty vapors the "haricot" glaze assumes a most picturesque appearance; the whole surface of the piece becomes diapered with veins and streaked colorations, changing and capricious as the flame of spirits; the red oxidulate, passing by violet into pale blue and to the green protoxide, evaporates itself even completely upon certain projections which become white, and thus furnishes happy accidental combinations. (Jacquemart.)

On the whole, the Ch'ien-lung period was distinguished by mastery of materials, from the plain "self-glazed" piece to the richest landscape, figure, and flower enamelings, and from the plain surface to the most elaborate modeling and perforations.

[1] In the Buddhist temple Pao-kuo-ssu, in Peking, is a famous "Yao-pien" image of Yuanyin, a finely designed figure enameled in colors—light blue, crimson, yellow, and two shades of brown; of which, in an ode from his pen engraved on the shrine, the Emperor Ch'ien-lung says the goddess descended into the kiln to fashion an exact likeness of herself.

BLUE AND WHITE

ALTHOUGH no mention is made of painting or decoration in blue before the Yüan dynasty (notable for "Lin-ch'uan-yao" and "Nan-têng-yao"), yet blue was from the earliest times one of the most favored colors. We may note that in the Chin dynasty (266–419) blue porcelain (or pottery) was called "P'iao-tz'u," said by Dr. Bushell to resemble a certain pale-blue shade of silk.

In the T'ang dynasty this blue was called the "color of the distant hills"; in the posterior Chou dynasty (954–959), the "blue of the sky after rain." In another period it was called the "prohibited color," because it was reserved for the Emperor or the palace, and not to be seen by the common people. Under the Sung dynasty (960–1279), although other colors were also used, the famous porcelain of Jü-chou was of a pale-blue glaze. The finest Imperial porcelain of this epoch was a sort of peacock-blue, and the crackled "Ko-yao," although mostly céladon, contained some specimens of a bluish tinge like the celebrated monochrome porcelains of Lung-ch'üan.

As no reference is made in early Chinese literature to blue decoration, Mr. Monkhouse aptly concluded, in his critical notes, that "blue and white, for practical purposes (that is, for a collector), commenced with the Ming dynasty"; and this refers especially to Wan-li, Hsüan-te, Chêng-te, and Chia-ching, although later, in the Ch'êng-hua period, the foreign blue failing, the Chinese used their native blue, prepared from cobaltiferous ore of manganese. However, during the K'ang-hsi period it may be said that, with the exception of the fine "Mohammedan blue" ("Su-ma-ni" or "Su-ni-po"), there is no tint of cobalt which cannot be found. While the Ming blue is boldly painted and dark, and also distinguishable by more massive forms, the later blue and white porcelain

is finer in paste and technical perfection, and possesses a gradation and palpitating quality of color which particularly gives it a charm that one may miss in older types.

The blue of cobalt differed in its shades at different periods in China, as appears by statistics; and it requires an acute color sense to define the niceties and distinctions of one kind from another, without taking into account the different pastes or glazing as well as forms. Each period has varied certain shapes, and this variation, however slight, is sufficient for the Western connoisseur to place the provenance of an object in accordance.

(K'ang-hsi)
Bottle
No. 3

(K'ang-hsi)
Blue Hawthorn Jar
No. 2

(K'ang-hsi)
Blue Hawthorn Beaker
No. 1

(K'ang-hsi)
Blue Hawthorn Jar
No. 2

(K'ang-hsi)
Bottle
No. 3

No. 3

Bottle
(K'ang-hsi)

No. 2

Blue Hawthorn Jar
(K'ang-hsi)

No. 1

Blue Hawthorn Beaker
(K'ang-hsi)

No. 2

Blue Hawthorn Jar
(K'ang-hsi)

No. 3

Bottle
(K'ang-hsi)

No. 1

Blue Hawthorn Beaker, cabinet size, with wide, flaring neck; fine white hard-textured porcelain, perfectly glazed over the blue painting, which sustains its transparent quality uniformly and agreeably.

The prunus-tree motive starting from the base covers the entire body by its branching stems, bearing large blossoms and buds, which are carefully held in white reserve from the relucent blue ground, that is penciled over with darker crossings and reticulations to represent cracking ice, similar in design and coloring to the rare ginger-jars of this class.

The details of this design are rendered with freedom by a master hand, on a paste of faultless quality that with its glaze is exceedingly soft to the touch and of rather oily texture.

The base shows a broad white margin and a clean-cut foot, which underneath bears a double blue ring-mark, under glaze, and typical of its ascribed period, K'ang-hsi (1662–1722).

Height, $9\frac{3}{4}$ inches.
Diameter, $5\frac{3}{4}$ inches at rim.

No. 2

Pair of Jars, blue hawthorn pattern, cylindrical form, with low bell-shaped covers, fine hard-paste porcelain, invested with a brilliant-blue painting under a faultless glazing.

The decoration presents a modulated and translucent blue ground, with network and crossings in a darker shade to resemble the fissures in breaking ice, interrupted by foliated and fan-shaped medallions, and clusters of prunus or peach blossoms, in white reserve, distributed here and there over the blue field.

The several panels sustain flowers and herbage growing amid or near large silicic pointed rocks, all carefully rendered in relucent blue of varying shades.

The covers, with knobs, are similarly decorated, and also include fan and leaf medallions with flowers.

A white margin is shown at rim and base.

The underneath foot bears a double blue ring-mark under the glaze.

Period of K'ang-hsi (1662–1722).

Height, 7 1/2 inches.
Diameter, 5 1/2 inches.

No. 3

Pair of Blue and White Bottles, pear shaped, with slender necks, the fine white-textured porcelain sustaining a landscape decoration painted in brilliant shades of cobalt-blue under faultless glazing.

Picturesque rocks, trees, shrubs, and water scene showing boatmen, with distant views of houses, complete a composition suggesting the work of old masters of the Ming or Sung period, that doubtless inspired the decorator of these objects during the period of their provenance.

The neck, which is in white, is encircled at the top by several rings, including a fretted band.

Era of K'ang-hsi (1662–1722).

Height, 7 1/2 inches.
Diameter, 4 inches.

No. 4

Blue and White Bottle, cabinet size, pear shape, with long neck, of fine hard-paste porcelain with pellucid texture.

The decoration, painted under a perfect glaze, in brilliant cobalt-blue, consists in the so-called "fan pattern" together with other panels showing symbolic and gift objects; these are arranged in six separate vertically formed panels, the fan-shaped medallions displaying varying subjects carefully rendered, including figures with interior or landscape accessories.

The neck is encircled at shoulder, center, and rim by a small "herring-bone"-fret border, from which spring foliated details in arabesque form and conventional lotus leaves in blue with white stems and outlines.

Underneath foot is white, without mark.

Era of K'ang-hsi (1662–1722).

Height, 10 inches.

Diameter, $4\frac{1}{2}$ inches.

No. 5
Confection-bowl
(K'ang-hsi)

No. 6
Small Jar
(K'ang-hsi)

No. 4
Blue and White Bottle
(K'ang-hsi)

No. 7
Small Jar
(K'ang-hsi)

No. 23
Powder-blue Tea-pot
(K'ang-hsi)

No. 23

Powder-blue Tea-pot
(K'ang-hsi)

No. 7

Small Jar
(K'ang-hsi)

No. 4

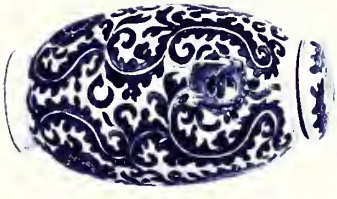
Blue and White Bottle
(K'ang-hsi)

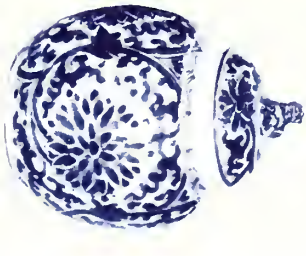
No. 6

Small Jar
(K'ang-hsi)

No. 5

Confection-bowl
(K'ang-hsi)





No. 5

Covered Confection Bowl, blue and white, of globular shape and fine hard-paste porcelain, decorated in arabesque design involving four large lotus flowers, between scrolled stems, painted in dark blue under a translucent glaze.

The shoulder is encircled by a small chevron fret band of a slightly lighter shade.

The cover sustains a design similar to that of the bowl, and is tipped with a small grotesque "dog Fo."

The underneath foot bears a leaf-mark.

Era of K'ang-hsi (1662–1722).

Height, 5 inches.

Diameter, $3\frac{7}{8}$ inches.

No. 6

Small Jar, blue and white, slender ovoid form, fine hard-textured porcelain, with low flat cover.

The motive of the decoration, which is in brilliant blue under a perfect glaze, consists in conventionalized "feather" or fern scrolls, involving small floral buds with a double lancet-shape interior: a symbolic design of ancient form found only on small objects of good quality.

The small cover sustains a similar design.

The foot bears a leaf-mark.

Era of K'ang-hsi (1662–1722).

Height, $6\frac{3}{8}$ inches.
Diameter, $3\frac{1}{4}$ inches.

No. 7

Small Jar, blue and white, slender ovoid form, fine hard-textured porcelain, with low flat cover.

The motive of the decoration, which is in brilliant blue under a perfect glaze, consists in conventionalized "feather" or fern scrolls, involving small floral buds with a double lancet-shape interior: a symbolic design of ancient form found only on small objects of good quality.

The small cover sustains a similar design.

The foot bears a leaf-mark.

Era of K'ang-hsi (1662–1722).

Height, 6 inches.
Diameter, 3 inches.

No. 8

Small Jar, blue and white, slender ovoid form, fine hard-textured porcelain, without cover.

The motive of the decoration, which is in brilliant blue under a perfect glaze, consists in conventionalized "feather" or fern scrolls, involving small floral buds with a double lancet-shape interior: a symbolic design of ancient form found only on small objects of good quality.

The foot bears a leaf-mark.

Era of K'ang-hsi (1662–1722).

Height, $5\frac{3}{8}$ inches.
Diameter, 3 inches.

No. 12
Bottle
(K'ang-hsi)

No. 9
Blue and White Tea-pot
(K'ang-hsi)

No. 10
Blue and White Wine-pot
(K'ang-hsi)

No. 11
Tea-pot
(K'ang-hsi)

No. 12
Bottle
(K'ang-hsi)

No. 12

Bottle
(K'ang-hsi)

No. 11

Tea-pot
(K'ang-hsi)

No. 10

Blue and White Wine-pot
(K'ang-hsi)

No. 9

Blue and White Tea-pot
(K'ang-hsi)

No. 12

Bottle
(K'ang-hsi)

No. 9

Blue and White Tea-pot, globular form, with small handle and spout: fine-textured hard-paste porcelain.

The surface is uniformly covered with a brilliant blue ground, and shows a lotus arabesque design, in white reserve, involving a naked boy on each side, among the scrolled stems.[1]

A chevron fret borders the rim, and the cover is decorated to match, and carries a fine white arabesque motive with two shades of blue, and also tipped by a button.

The handle and spout show the glazed white paste with simple decoration.

The foot underneath bears a blue ring with a spherical object with ribbons, symbol of "the *Pearl*" (*chin* or *chu*).

Era of K'ang-hsi (1662–1722).

Height, 4 inches.
Diameter, 4 inches.

[1] The combination of children and lotus flowers is Buddhistic and supposed to show that the hearts of youth are good, as the flowers are spotless. This motive is usually found only on faultless porcelain.

No. 10

Blue and White Tea-pot (ancient wine-vessel), of tall ovoid form, with attenuated neck and bell-shaped cover, the handle and spout of hard porcelain twisted to represent cords.

The surface of the body shows slightly relieved white network, with diamond-shaped panels, painted in deep blue, under the glaze, including a small floral spray in white reserve.

The shoulder and neck are uniformly decorated in floral arabesque design, and a similar flowered border finishes the base.

The cover sustains an arabesque motive divided by lines into panels, and is tipped by a molded fruit knob.

Under foot without mark.

Era of K'ang-hsi (1662–1722).

Height, 6 1/2 inches.
Diameter, 4 inches.

No. 11

Blue and White Tea-pot, melon-shaped, with bamboo-formed handle and spout: hard-paste porcelain of fine white texture.

The six grooved and outlined panels are each separately decorated with varying floral plants in jardinières with stands.

The small cover is topped by a small button, and is decorated to match motive below.

The foot is without mark.

Era of K'ang-hsi (1662–1722).

Height, $4^{1}/_{4}$ inches.

Diameter, 4 inches.

No. 12

Pair of Small Bottles, blue and white, with compressed body and long cylindrical neck, of hard-paste porcelain.

Decorated in a lotus-flower arabesque motive, boldly rendered in dark blue, under the glaze, with stems arranged in conventional form of ornament, characteristic of early periods.

Long conventional lotus leaves surround the neck from the shoulder, and a small series of leaves encircle the upper part near the rim, that is finished by a chevron fret border.

The base is surrounded by a series of dots arranged in groups on the white body.
Era of K'ang-hsi (1662–1722).

Height, $6\frac{1}{2}$ inches.
Diameter, $3\frac{1}{4}$ inches.

No. 13
Small Bottle
Blue and white
(K'ang-hsi)

No. 14
Bottle
Blue and white
(K'ang-hsi)

No. 15
Cylindrical Vase
(K'ang-hsi)

No. 14
Bottle
Blue and white
(K'ang-hsi)

No. 13
Small Bottle
Blue and white
(K'ang-hsi)

No. 13

Small Bottle
Blue and white
(K'ang-hsi)

No. 14

Bottle
Blue and white
(K'ang-hsi)

No. 15

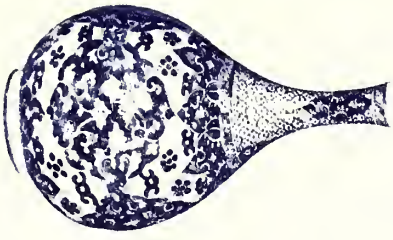
Cylindrical Vase
(K'ang-hsi)

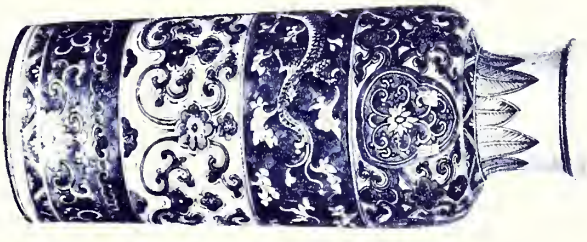
No. 14

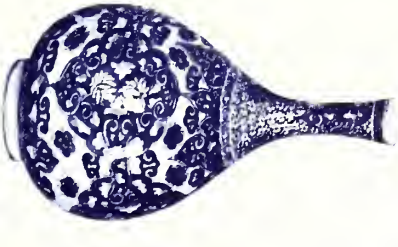
Bottle
Blue and white
(K'ang-hsi)

No. 13

Small Bottle
Blue and white
(K'ang-hsi)







No. 13

Pair of Small Bottles, blue and white, pear-shaped, with small necks, white semi-soft-paste porcelain, perfect glazing, and pellucid color.

The decoration is in two distinct shades of blue, painted before glazing, and represents a combination of the so-called "lace pattern" and the triangular lancet border (surrounding the shoulder and base), curiously known as the "Vandyke pattern," a motive more analogous to the Chinese adaptation of the fungus "Ling-chi."

The four foliated panels encircling the body show the blue filled in and leaving an effective arabesque design, in white reserve, involving a lotus flower: the same scheme is carried into shoulder and base borders and the small panels at neck.

The neck is covered with a flowered diaper minutely drawn, ending at the rim in a chevron band.

Foot bears a leaf-mark.

Era of K'ang-hsi (1662–1722).

Height, 7 1/2 inches.
Diameter, 4 inches.

No. 14

Pair of Blue and White Bottles, pyriform, with slightly compressed and raised body, ending in a long cylindrical neck: fine hard-paste porcelain of perfect texture.

The decoration, which is under brilliant glaze, presents two grotesque dragons ("Mang") surrounded by flowers and conventionalized flames.

The neck is encircled by ring-bands of various designs, including a nicely drawn open arabesque motive, together with a curious fern band, and long palm leaves, reaching near the top, which is finished by simple lines.

The base is embellished with arabesques on a white ground, and the foot underneath bears a flower-mark.

Era of K'ang-hsi (1662–1722).

Height, 10 inches.
Diameter, $4\frac{3}{4}$ inches.

No. 15

Blue and White Vase, cabinet size, cylindrical, with attenuated neck, of fine hard-textured porcelain decorated in cobalt-blue under a pellucid glazing.

The design consists in numerous bands, several of which are painted in blue scrolled arabesques on a white ground; the others show blue groundwork with the designs in reserve: *i.e.*, in the band surrounding middle of vase, on which dragons are represented with conventionalized flames or nebulæ, the ground-color presents a clear vibrating blue, and the pattern is sometimes designated as "dragon on band."

Four set foliated panels near shoulder inclose white arabesques that involve small lotus flowers, surrounded by a free ornamental motive, jointly forming a rich bordering.

A flowered chevron border also surrounds the shoulder and base, while the neck is inclosed by palm leaves with penciled stems, the remaining portion of neck being white; two simple lines finish the under side of rim.

The foot underneath is marked by a double rim.

Its provenance is easily ascribable to the period of K'ang-hsi (1662–1722).

Height, $11\frac{1}{8}$ inches.
Diameter, $4\frac{1}{4}$ inches.

Garniture formed by five specimens, in "blue and white," of the so-called "Lange-lysen"[1] pattern, composed in the following order, and beginning with the center:

No. 16

Tall Jar-shaped Vase, with cover, of pure white hard-paste porcelain, painted in brilliant dark and lighter shades of blue upon a white body of translucent texture.

The symmetrical design covering the vase presents a series of slightly raised lotus-petaled panels, which rise in three rows or tiers each doubly outlined in blue, sustaining flowering plants in varied jardinières upon stands alternately with the graceful figure of a lady on veranda with balustrade, attired in gracefully flowing robes in a style of the Ming dynasty, and variously engaged in feminine amusements, motherly devotion being also depicted on the upper section by the companionship of a child.

The field above the panels, including the shoulder and neck, is filled in with floral sprays, and also encircled by a band in "herring-bone"-fret.

The low bell-shaped cover, with blue knob, is decorated with divisions and similar alternate subjects.

The foot bears leaf-marks in blue.

Era of K'ang-hsi (1662–1722).

Height, 18 1/4 inches.

Diameter, 7 inches.

[1] The appellation "Lange-lysen" was first given, in Holland, to the objects from China with this design, on account of the long, slender figures; and under this term (or "long Elizas") they are now generally known in England and America.

No. 18

No. 17

No. 16

No. 17

No. 18

Mantel or Cabinet Garniture

Blue and white "Large-lysen" pattern

No. 18 No. 17 No. 16 No. 17 No. 18

Mantel or Cabinet Garniture

Blue and white "Lange-lÿsen" pattern

No. 17

Pair of Tall Beakers, with the so-called "Lange-lysen" pattern; cornet form, with a trumpet-like neck.

The bodies of these beakers are uniformly decorated in brilliant shades of blue upon a white paste of translucent and pure texture, the decoration varying only in a few details from that of the companion pieces: *i.e.,* the slightly raised and blue-outlined lotus-petal panels are here arranged in four tiers or rows; the largest and the smallest of these surround the neck, another row fills the central body, and the lower section is encircled in a like manner.

The uppermost and larger tier of panels, as in the foregoing vase, presents a richly attired lady accompanied by a child, whom she alternately holds in her arms or has by her side on a veranda, showing a balustrade and other accessories.

The second row of panels sustains alternately a young lady engaged in practising on a guitar or a flute and the jardinières of flowers.

On the third line of panels the figure is shown in graceful poses of a dance with cymbal accompaniment, alternating also with the flowering plants; while in the fourth and lowest row, a figure of a young lady is presented caressing birds and a rabbit; the accessories generally being balustrades and tables or stands.

The field over the panels, in the form of spandrels, is slightly depressed and filled with floral sprays; two bands (one in lozenge pattern and the second chevron-fretted) encircle the globular center of body; and a small "herring-bone"-fret is also shown under the top rim, finishing a highly pleasing decoration in deep blue under glaze.

Each specimen bears a leaf-mark with double ring in blue.

Era of K'ang-hsi (1662–1722).

Height, $17\frac{1}{8}$ inches.
Diameter at top, $8\frac{1}{16}$ inches.

No. 18

Pair of Tall Jar-shaped Vases, with covers, of the so-called "Langelysen" type, and of similar form to the center piece.

These vases are uniformly decorated in brilliant shades of blue upon a white ground of fine quality and even texture; the design, which is symmetrical and equally disposed over the surface, presents three tiers of lotus-petal panels, that are slightly raised and encircle the body, each sustaining its own design, edged with blue lines.

The upper row of large panels displays a lady in gracefully flowing attire, daintily occupied with flowers and dancing;[1] the figure appears on each panel against a background strewn with flowers, and the *raison d'être* may be found in the middle row of panels, representing warriors, noble horsemen, and hunting scenery.

The third and lowest row of panels show, alternately, a lady in graceful pose or slow dance with tiny fans, and the conventional flower-pots with their stands.

The depressed field above the panels, surrounding the shoulder and the neck, is filled in with floral sprays and encircled by a "herring-bone"-fret band.

The low bell-shaped covers have a blue-tipped knob, and are invested with an alternate figure and flower-pot decoration similar to the subjects on lower row of panels. The paste and the quality of the cobalt-blue exemplify the highest type of their class.

Each foot bears the six character-marks (apocryphal) of Ch'êng-hua (1465–1487), dynasty of Ming.

Era of K'ang-hsi (1662–1722).

Height, 19 1/2 inches.
Diameter, 8 1/2 inches.

[1] The arrangement of flowers centuries ago was considered an accomplishment for a lady of rank, and is an art of Chinese origin.

No. 19

Tall Vase

(K'ang-hsi)

No. 21

Blue and White "Tassel" Vase

(Early K'ang-hsi)

No. 20

Tall Vase

(K'ang-hsi)

No. 19

Tall Vase
(K'ang-hsi)

No. 21

Blue and White "Tasseled" Vase
(Early K'ang-hsi)

No. 20

Tall Vase
(K'ang-hsi)

No. 19

Tall Blue and White Vase, cylindrical form with rounded shoulder and attenuated neck; so-called club shape, of fine contour.

Hard white-textured and semi-egg-shell porcelain, of rare purity, displaying under glaze painting of remarkable vitality and in rare deep cobalt.

The spirited warrior subject, carried around vase, represents an episode[1] involving heroes of the wars between "the Three Kingdoms." Ch'ou Yün was a famous retainer of Liu Pei (afterward King of Shuh). The latter was at one time (195 A. D.) defeated by Ts'ao-Ts'ao; and Ch'ou Yün, in rescuing an infant son of his chief, was closely pursued by one of the rival leaders, when suddenly a great chasm yawned before him. Urging his horse (*vide* escaping horseman), he cleared the chasm and escaped. The leader of Ts'ao referred to is shown on a dappled horse, followed by a standard-bearer with several swordsmen at his side.

The third horseman, approaching from behind rocks, is another famous hero, Kuan Yü, of the period, distinguished by his burly height and stern mien, seen holding aloft a long, ancient weapon, and rushing to the aid of his companion in arms, Ch'ou Yün.

The accessories of landscape include a high silicic peak, water and trees; the roof of a partly visible royal pavilion, suggesting the proximity of Liu Pei's domains.

The white tubular neck is encircled by the usual ring-borders, key-fretted and curled-fungus design, with a line of small dots below.

The fine white foot is without mark.

The drawing is characterized by technical mastery and power of expressing action. Its provenance may easily be set at the close of the seventeenth century, when the cobalt-blue was at its best.

Era of K'ang-hsi (1662–1722).

Height, 18 1/4 inches.
Diameter, 8 inches.

[1] From the celebrated historical novel "San-kua-chih," or "Records of the Three Kingdoms." This is the most popular work of its kind in China, and details the triangular contest for the throne waged by Liu Pei, assisted by Ch'ou Yün, Chang Fei, and Kuan Yü, against Ts'ao-Ts'ao, after his secession from Liu Pei, and the Süan family, which resulted in the partition of the empire among the house of Han of Szechuen and those of Wu and of Wei, founded respectively by Liu-süan-tê and Ts'ao Meng-tê (A. D. 220–280).

No. 20

Tall Blue and White Vase, club-shaped, companion to the preceding: fine-textured paste of rare pellucid quality, displaying the same brilliant deep-blue painting, under an equally perfect glazing.

The pictorial subject, carried around the vase, shows a garden terrace. The central figure is a lady of high rank, surrounded by attendants, receiving an elderly messenger, who is kneeling; one of the attendants at her side holds a long tablet, and another behind bears a tall fan of state. The drooping standard is held by a young man, while two others, bearing banners, suggest the arrival (or departure) of some accredited person or official.

The accessories include a long table with vases (one holds the two symbolical feathers and coral stick), a garden seat, and a large, spiral-bordered screen, which forms the background, helped by large palm trees and other plants.

The picture, composed with decorative skill, is also admirably rendered in the varying tints of the rare cobalt-blue, and exactly corresponds with its companion in this particular.

The neck sustains the fretted and other ring-bands, with dots, as in the foregoing.

The foot is also unmarked, and shows the white, perfect porcelain that amateurs praise so much.

Era of K'ang-hsi (1662–1722).

Height, 18 1/4 inches.
Diameter, 8 inches.

No. 21

Tall Blue and White Vase, of graceful baluster form: massive hard textured porcelain, decorated in very deep cobalt-blue, under the glaze, in the so-called "tasseled" design.

The motive shows a series of about eleven bands or borders, one above the other; the principal one on lower section simulates fringed tassels; a second border of similar design invests the neck, and below each of these are floral arabesque bands; while the base and shoulder sustain blue scalloped borders with outlines of separation in white palmation form.

The neck also sustains two such broad borders, one of which connects at shoulder with two small bands (in chevron and scalloped patterns), and the second is near the rim, where it is finished by a small band of chevron fret; the inside is similarly treated, with a small band at the edge.

The under foot is unglazed, and without a mark; its paste and color suggest early K'ang-hsi, while the form and motive are those of an earlier period.

Height, $17\frac{7}{8}$ inches.
Diameter, $7\frac{5}{8}$ inches.

No. 22

Brilliant Blue "Hawthorn" Jar,[1] with original dome-shaped cover.

The form is ovoid, and identical in contour with other famous specimens seen in but few collections, and so highly prized.

The paste is of the purest hard texture, fine-grained, exquisitely white, and flawlessly clear throughout; its decoration is executed in the most precious cobalt-blue, characterized by great depth and intensity, and imposed with special care for variations and mottling, as shown by the delicate shadings done before glazing.

The design consists of four separate branches of the prunus or plum tree, known in China as "Mei-hwa," alternately spreading from base and neck, loaded with numerous finely rounded buds and blossoms; the petals and stems are in white reserve and drawn with great precision, and the remainder of the body is filled in by the undulating and cumulus blue color that is much enhanced in deepness by reticulation and crossings with darker lines to represent cracking ice (symbolizing the breaking up of winter); the rim at neck is finished by a narrow dentate or crenulated band generally noted on the best "hawthorn" jars of this class.

A white band borders the base, bearing a hair-line in blue, and the foot shows the typical white-glazed paste without mark.

The jar embodies a masterly technical perfection of type that is attributable only to the period of the Emperor K'ang-hsi (1662–1722).

Height, 10 1/4 inches.
Diameter, 8 1/8 inches.

[1] These famous jars, so-called "hawthorn" and "ginger" jars, are remarkable for their richness and depth of color, seldom found on other blue and white objects; their clear, strong, and full azure-blue, bordering on the color of a fine sapphire, is easily recognizable from later products and copies of their form and style of decoration, in which the color will be found either tinged with violet or of a dull and grayer quality.

The jar here under consideration very probably belonged to the class used as tribute to Imperial favor, and served also as royal presentation pieces.

No. 22

(Two Views)

Brilliant Blue Hawthorn Jar

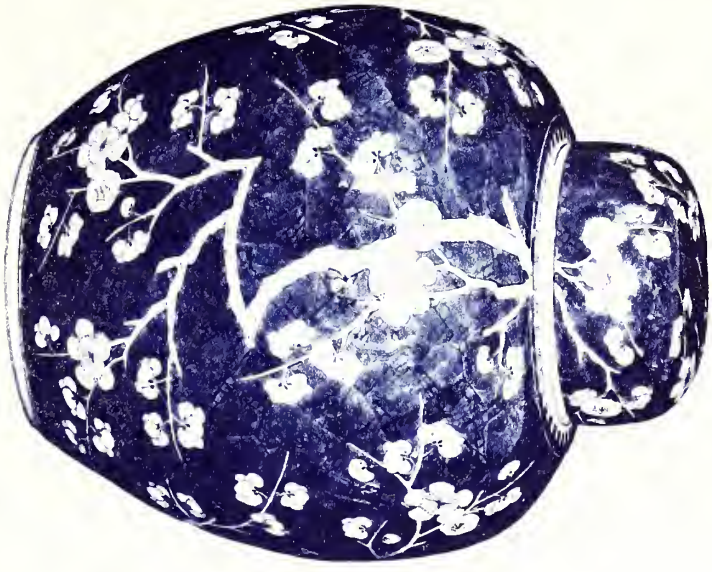
(Kang-hsi)

No. 22

(Two Views)

Brilliant Blue Hawthorn Jar

(K'ang-hsi)



POWDER BLUE

ONE of the most intelligent records dealing with the methods and accomplishments of Chinese ceramists is embodied in the letters of P`re d'Entrecolles, a French missionary who went to China in 1700. These letters cover a period of twenty-two years (during the reign of the Emperor K'ang-hsi), contain much information concerning the technique of objects in porcelain, and have been of great utility to all subsequent writers on the subject.

The following information, dealing in part with a class that we have here before us, is extracted from d'Entrecolles's letter of September, 1712. Referring to powder blue, he wrote that "the blue used for soufflé surfaces is very carefully prepared from the time it is mined, and only the smaller particles of the mineral (cobalt) are selected for the first grade.

"Pieces steeped in this color were not considered as valuable as those with the color deposited by blowing, a process requiring the utmost care; and such objects were valued according to the brilliancy of the glazed result.

"In this process the color is blown, according to the worthy Père, from the extremity of a bamboo tube, on which a piece of gauze is attached to one end, on which the prepared color is put, by dipping, or applied with a brush; then the tube is directed towards surface on an object to be decorated, and blown from the other end; the fine powdered bits gradually cover the required surface uniformly, according to the skill of the decorator.

"If reserved spaces are left, these are painted separately or, after the glazing, in one variety; the white reserve medallions are also decorated in cobalt-blue, but before the glaze, and heightened uniformly by the firing together with the blue soufflé.

"In the production of the second sort the Chinese varied the monotone color of the soufflé treatment by painting in polychrome colors on the white medallions after the first firing.

"The white reserve spaces partake of many forms; the shapes of a leaf, flower, or fruit are favorite outlines, and are made by cutting them out in paper and fixing them when wet on the object before applying the blue" (so-called powder-blue soufflé, termed by the French "bleu de poudre" and also "bleu fouetté").

No. 24

Royal-blue Souffé Vase

(K'ang-hsi)

No. 25

Powder-blue Vase

(K'ang-hsi)

No. 24

Royal-blue Souffé Vase

(K'ang-hsi)

No. 24

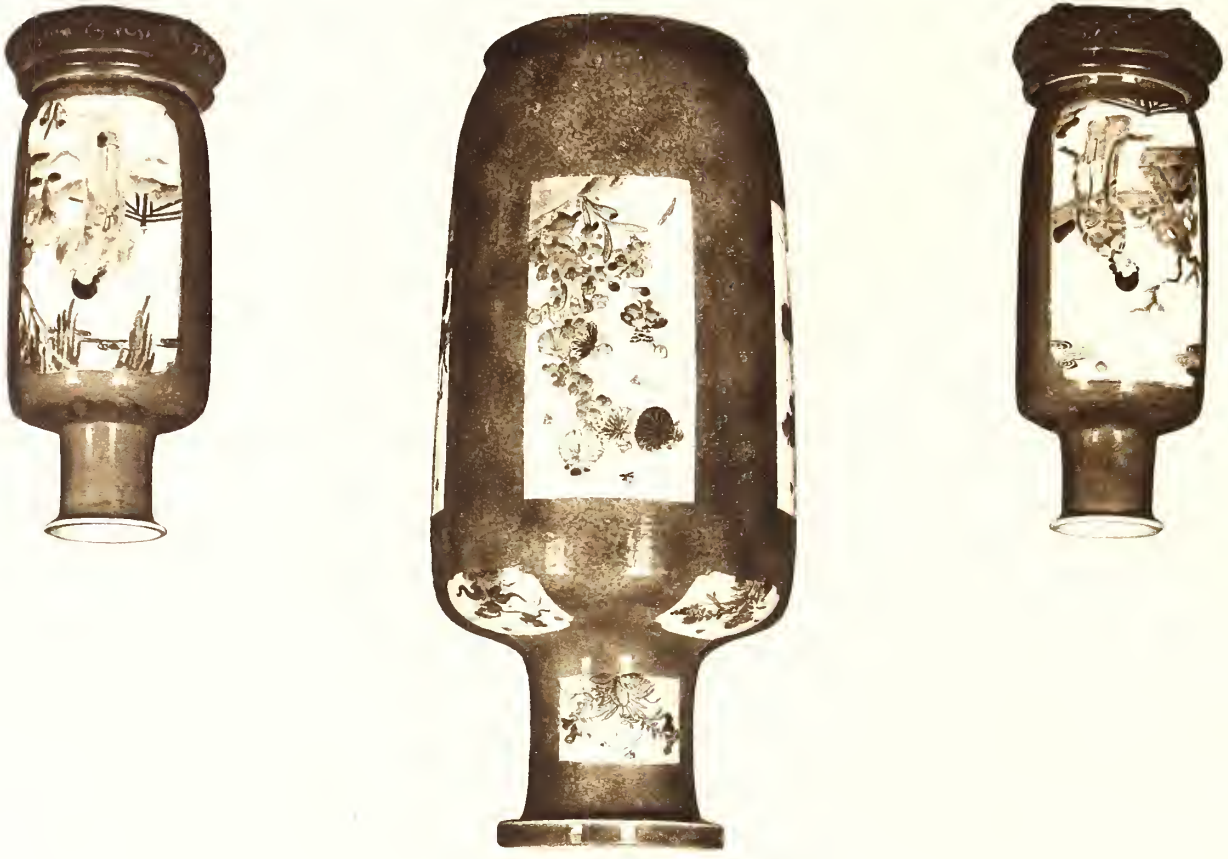
Royal-blue Soufflé Vase
(K'ang-hsi)

No. 25

Powder-blue Vase
(K'ang-hsi)

No. 24

Royal-blue Soufflé Vase
(K'ang-hsi)



No. 23

Powder-blue Tea-pot, fine hard-paste porcelain, in the form of a jar, with handle and short spout, uniformly covered in deep and brilliant blue soufflé glaze, displaying a reserved medallion on two sides, decorated with flowers growing amid rocks and other herbage, in bright colors, of the "famille verte" style, on a pellucid white ground.

The upper edge and the base are uniformly surrounded by a string of raised beads, and the rim is encircled by a gilt-fret band.

The flat cover is tipped by a small knob, and also bears a gilt arabesque tracery.

White foot, without mark.

Era of K'ang-hsi (1662–1722).

Height, 4 inches.

No. 24

Pair of Cylindrical Vases, "royal blue," cabinet size and so-called club shape, of pure white hard-textured porcelain.

The vases are invested with a brilliant blue soufflé glaze, including finely penciled tracery in gilding on the shoulder and also between the reserved white upright panels. The panels are separately decorated with the figure of a lady, in graceful attitude, carrying a fan, during her promenade in a terraced garden surrounded by balustrade and trees, the reverse showing flowers and plants all beautifully executed in the "seven" colors of the "famille verte" palette.

White foot, without mark.

Era of K'ang-hsi (1662–1722).

Height, 9 1/2 inches.

Diameter, 4 inches.

No. 25

Powder-blue Vase, tall cylindrical form, with sloping shoulders, and attenuated and slightly flaring neck (so-called club shape), of fine white hard-textured paste, with a brilliant blue soufflé glaze, varied by a series of panels reserved in white, and separately painted in polychrome colors (over the glaze), in the "famille verte" variety.

The four largest panels surrounding the body of the vase are upright, and each displays a flowering plant symbolizing its season of the year; four small square-shaped panels with inverted corners on the shoulder also hold floral subjects on a white ground. The neck shows three panels in oblong shape, with flowers and insects.

The specimen throughout is of high quality and shows its period, K'ang-hsi (1662–1722).

White glazed foot, without mark.

Height, 17 inches.
Diameter, $7\frac{1}{2}$ inches.

No. 26

Powder-blue Bottle, cabinet size, pear shape with slender cylindrical neck, fine hard-paste porcelain, covered in sapphire-blue soufflé under a brilliant glaze, showing three white reserved panels in quatrefoil form, separately decorated in "famille verte" colors.

The symbolic objects on one panel display a vase with two peacock feathers and a piece of coral, and near it a tripod scroll-holder; the other accessories are Taoist attributes. The remaining two panels are similarly decorated and rendered with much regard for detail, and are painted in "seven" colors.

White foot, without mark.

K'ang-hsi period (1662–1722).

Height, $11\frac{1}{2}$ inches.

Diameter, $5\frac{3}{4}$ inches.

No. 77

Powder-pine Bottle

(K'ung-pai)

No. 78

Powder-pine Jar

(K'ung-pai)

No. 79

Powder-pine Bottle

(K'ung-pai)

No. 27

Powder-blue Bottle
(K'ang-hsi)

No. 28

Powder-blue Jar
(K'ang-hsi)

No. 26

Powder-blue Bottle
(K'ang-hsi)

No. 27

Powder-blue Bottle, cabinet size, pyriform, of graceful contour, with small bulb on neck, fine hard-textured porcelain, covered in brilliant-blue soufflé, and displaying four foliated panels in white reserve.

The two larger panels are quatrefoil, and the two smaller are leaf-shaped, each separately embellished in "famille verte" floral designs (including birds), carefully depicted, in bright transparent colors.

Foot white, without mark.

Produced in the era K'ang-hsi (1662–1722).

Height, 10 inches.
Diameter, $4\frac{1}{4}$ inches.

No. 28

Powder-blue Jar, of ovoid form and graceful contour, with dome cover, fine white hard-textured porcelain, brilliantly glazed over a rare quality of "royal-blue" soufflé (commonly called "powder blue," and also "bleu fouetté"), with nine white-reserved panels of varying forms, separately decorated with "famille verte" floral subjects, over the glaze, in bright colors, among which green predominates.

The three larger medallions surround the main body, are circular, and display different floral subjects, notably one with a finely drawn branch of peonies and a long-plumaged Fêng-huang, the second with lotus flowers, and the third with chrysanthemums and peacock; three square-shaped panels with floral stems are below, and the shoulder sustains the other three, which are fan-shaped and include similar flower-painting on the pellucid white body-glaze.

The sapphire-blue soufflé surface also carries an "over-glaze" embellishment in gilding, a floral and herbage tracery between the large medallions, and at base a linear motive, with lily blossoms; the neck is encircled by a fungiform scallop tracery in gold.

The dome-top cover also carries a round panel with "famille verte" decoration on the white reserve.

Underneath foot is in white, bearing a blue ring-mark under the glaze.

Era of K'ang-hsi (1662–1722).

Height, $12\frac{3}{4}$ inches.
Diameter, 10 inches.

No. 29

Grand Plaque, of massive fine-textured porcelain, with a deep "powder-blue" border, and also elaborate gilt tracery that includes a lotus palmation, together with emblematic and gift objects, alternating with chrysanthemum blossoms.

This border connects with the multifoiled edging, in brilliant-red arabesque motive, and frames a pictorial subject on central panel, which is painted in transparent colors of the "famille verte" palette, showing a procession of young people in the foreground, bearing symbols of various kinds, viewed by a group of ladies, occupying a summer-house on a high stone terrace, who are doubtless accompanying the singing of the children with the music of two instruments. Other children approach from an opposite direction, rolling a large ball with emblematic or allegorical device of "riches." The background containing a leafless tree, the scene therefore suggests an autumn celebration.

This plate bears a blue hall-mark, indicating a treasured object.

Era of K'ang-hsi (1662–1722).

Diameter, $20\frac{1}{2}$ inches.

WHITE PORCELAIN

WHITE porcelain, not intended for decoration in color, is produced in glazed and unglazed (biscuit) form. The latter is comparatively rare in Chinese porcelain, and, as a general thing, is found used only on small objects or statuettes, in molded form, or with perforated embellishments.

Glazed white porcelain is also of two distinct types—*i.e.*, hard and soft paste; of these the first variety is largest and varies considerably in quality. Those, however, which may be attributed to the best periods represent the acme of technical skill and perfection in pure porcelain, and the paste in such pieces will be generally found of a pure white pellucid texture and brilliancy, according to its provenance.

The soft-paste porcelain of China is distinguishable more especially by a very fine crackle in the glazed surface, and a creamy white tint, that in some specimens resembles new ivory; or, generally speaking, a softer white is revealed than in the hard-paste porcelain, and in good specimens the glaze will be found closely blended with the paste, imparting a beautiful "satiny" texture; and it will be noticed that objects in soft paste are surprisingly light in weight.

The embellishment on objects intended to remain white includes raised or pressed ornamentation as well as reticulated designs; the "rice-grain" pattern (a most popular mode) consists in a fret or star diaper motive, pierced in the body of the porcelain, and then filled in with glaze, leaving the pattern semi-transparent. The work of piercing the paste requires considerable skill, especially when the design is complicated, such as leaves and flowers, a dragon, or a phœnix.

The white porcelain from the Imperial factories at King-tê-chên (or Ching-tê-chên) is of a most beautiful quality, both in substance and shape;

and it is interesting to learn from Chinese sources that white porcelain is used at Peking, in the Imperial household, during times of mourning.

The fine white porcelain made under the Sungs, and known as "Ting-yao," is probably the oldest of this type extant, and also the most celebrated. Reproduced in nearly every succeeding period, such objects have remained unrivaled in their translucent and lustrous quality. These products of the early Sungs are described in contemporary annals as resembling the "mutton-fat" tinge of polished jade, while the later types are somewhat more dull in color, with minutely crackled creamy-white glaze, a heavier paste being used than on the original product.

Another white porcelain, known as "Fuchien," was produced during the Sung dynasty. The best specimens of this type show a pale rice-toned glaze, while the paste is of a heavy texture with engraved designs characteristic of this era.

The most noted white porcelain produced during the Yüan dynasty is known as "Shu-fü," but native authors state that it was first merely a copy of the famous "Ting-yao" made under the northern Sungs. Identified specimens show similar lightly engraved surfaces under the cream or ivory white glaze, notable for its pleasing soft texture.

The "Fen-ting," or white Ting porcelain, is a particular kind of soft-paste porcelain, named also after "Ting-yao" of the Sungs, and made under the succeeding dynasties down to more recent periods. "Fen-ting-yao" decorated with blue is highly prized by all collectors, and more generally known as blue and white "soft-paste" porcelain. It usually has a fine crackled surface.

The Yung-lo period is celebrated for its white porcelain, as are some of the later periods of the Ming dynasty, especially Hsüan-tê; but the greater number of extant specimens in white date from the present dynasty. The finest and technically most perfect of this class were produced during the K'ang-hsi, Yung-chêng, and Ch'ien-lung periods.

(K. 3rd-flat)
White Pierced Cup
No. 31

K. 3rd-flight
Black-and-Chime Vase
No. 30

(K. 3rd-flat)
White Pierced Cup
No. 33

No. 31

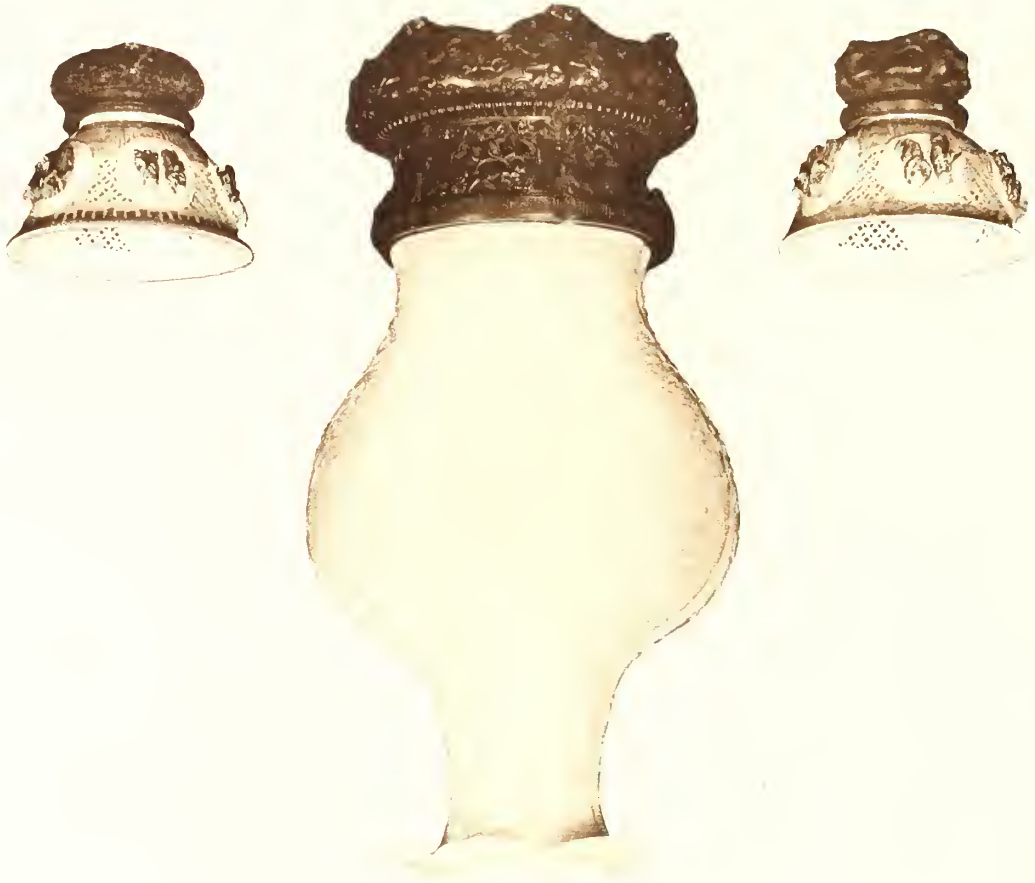
White Pierced Cup
(K'ang-hsi)

No. 30

Blanc-de-Chine Vase
Yung-chêng

No. 32

White Pierced Cup
(K'ang-hsi)



No. 30

A Multifoil Vase ("blanc de Chine"), of rare technique, having a melon-grooved globular body with overhanging lobes that are scalloped in fungiform, or lancet-shaped.

The fine white paste blended with the glaze shows a satiny texture as well as a beautiful design, which is uniformly sustained in low relief, and delicately molded in the paste; the arabesque motive, involving the tiger-lily and foliage, is continued on the round surfaces between the grooves and running into the neck, and the lip of each fungiform lobe sustains an archaic emblematic bat in low relief.

A raised band of palmation finishes the base.

The underneath panel of foot includes an imposed seal-mark of the era Yung-chêng (1723–1735).

Height, $8\frac{1}{8}$ inches.
Diameter, 6 inches.

Nos. 31 and 32

Two White Cups ("à jour"), of fine hard paste with blue borders.

The fine pierced diaper-work is in combination with five circular-formed medallions that sustain two figures each in high relief, undercut, and with gilt robes, the heads remaining white biscuit; representing ten Chinese mythological persons — probably the eight (Pa-sien) legendary beings of the Taoist sect, together with Lao Tsze and Si Wang, the Genii Queen.

The base is decorated with a band in blue foliation under the glaze, and a second blue band in blue diapered design encircles the top near the rim.

The foot is white biscuit and of typical texture, produced under the Emperor K'ang-hsi (1662–1722).

The two cups vary only in the blue border near rim: *i.e.*, one shows a diapered band at the top, and the second carries instead a dentate band; otherwise they are alike.

Height, 2 inches.
Diameter, $3^1/_2$ inches.

SINGLE-COLOR SPECIMENS

AMONG the transcendent creations of Chinese ceremists, aside from their decorated porcelains, monochrome types have figured with considerable distinction from remote periods to the present day. In a general way, it may be gathered from early records that single-colored objects antedate decorated porcelains by many centuries. The several periods certainly have produced a remarkable variety of monochrome pieces, and of these the red-colored glazes (derived from the oxide of copper and gold),—*i.e.*, "sang de bœuf,"—the "peach-skin" or "peau-de-pêche" "ruby," and "rose"-carmine ("yen-chi,") or "rouge d'or" are most esteemed; the other reds which are of the same oxide include the "sang-de-pigeon," "crushed-strawberry," and "liver" tints; the reds from the oxide of iron include the coral and varying shades of vermilion.

COLOR OF THE PEACH

The so-called "peach-bloom" glaze is the rarest of the red varieties. True specimens of this class are small and of uniformly high character, in the best quality of paste, perfect glazing, and of singularly attractive forms. As the number of these beautiful examples are most limited, it is possible that they were made for the palace by some particular potter who alone had the secret or skill of producing this glaze. All the authentic pieces bear the characteristic six character marks (in fine blue under the glaze) of the K'ang-hsi period in unique perfection. All later reproductions are therefore readily distinguishable, and in all particulars,—glaze, paste, or form,—as also by the marks.

Some writers have concluded that the so-called "peach-bloom" was an "over-fire" accident when the glazes of the "sang-de-bœuf" varie-

ties had been used; but it may be proved that these writers could have seen but few real specimens of the former color. The shapes in the "sang-de-bœuf" variety are totally distinct, just as the forms are distinct in the "peach-bloom" glazes; therefore an accidental result in glazing is out of the question with regard to the peach color. *Vide* Nos. 36, 37, and 38.

COLOR OF OX BLOOD

The particular red-colored glaze known as "sang de bœuf" was doubtless first produced under the Mings, and at a period when the paste was not purely kaolinic. The reason for this hypothesis is the fact that brilliant-red glazes are often referred to which were not always from iron; and that even in later periods, when the paste became whiter and purer by kaolin, the potters would nevertheless endeavor to simulate the more ancient product by using a more gritty body substance, and very old types exist of this character to-day. The variety of these fine red glazes is very great, but the best are about exhausted in China, as the native owners have long since been induced to part with their treasures of this kind by remarkable temptations from European and American agents.

LANG-YAO

The "sang-de-bœuf" pieces now known more generally as "Lang-yao" (the Chinese term) may be said to be also out of the market. This latter type is doubtless the most beautiful as well as technically of the highest perfection, named after the famous potter Lang-ting-so, who was a director of the Imperial factory at King-tê-chên under the Emperor K'ang-hsi. A few of the distinct characteristics may be conveyed in words and supported with an example in this collection. *Vide* No. 35.

The true "sang de bœuf" is without a tinge of purple (all such are modern and a trade product); the color may shade to a brownish-red or have a tinge like that of old sherry, and when the red partakes of yel-

low it is unquestionably of the true class. Fine pieces are curiously modeled and always very transparent, with a glaze inclined to be crackled.

A certain characteristic of the true "Lang-yao" is the correct line finished at the base, showing the white foundation color, glazed and without any signs of grinding off; the same remark applies to the upper rim, which is usually distinguished by a clean glaze, in either an ivory tint or a crackled céladon that is clearly defined at the edge.

To produce this color the glaze has to be melted to a perfect fluidity.[1] Potters usually cannot prevent it from running down so that the neck is often thin and streaked, and the overrunning glaze at the foot is often in the form of drops, or even large masses, that must be broken off in removing the object from the kiln; then it is necessary to grind the foot down evenly, which is never the case in the fine objects under consideration here.

It should also be stated that the true pieces of "Lang-yao," or "sang de bœuf," are usually glazed on the interior as well as underneath the foot in a greenish tint, like a light céladon, or a crackled rice-colored glaze on the interior or underneath may be also noted. The most remarkable pieces will be found to have possibly a dash of red along with this glazing.

APPLE-GREEN

Among the green variety, in solid colors, the so-called "apple-green," a translucent glaze with a brown crackle, is of the rarest. The body or paste is usually of the same texture as the "Lu-lang-yao," and therefore it has been assumed by authorities that this color was produced at the same time, and also under the direction of Lang-ting-so; especially as this color is enumerated among glazes in the records of King-tê-chên. *Vide* No. 34.

[1] It has often been stated that these reds are produced from copper alone; but potters who have experimented with this color have usually formed different conclusions after their trials, and it has been suggested that the oxide of gold is necessary to produce such a color.

Other greens, of iridescent quality, were also invented under Ts'ang Ying-hsüan, and called "snake-skin" color and "cucumber-green." Other varieties of green-tinted glazes have been produced at other periods, but none so distinguished as the "apple-green," with its strongly marked crackle.

CÉLADON

The céladon color, on the other hand, is the oldest of all the green glazes extant, and is referred to in the earliest periods of ceramic art, especially predominating in the T'ang dynasty and, later, during the Sungs. Made in different factories, it also varies in tints and qualities.

The oldest, perhaps, existing to-day is the product known as "Chün-chou-yao" and "Ko-yao" of the Sung dynasty. "Jü-yao," or "Kuan-yao," is the oldest céladon known in history, but it is doubtful if any specimens exist now. "Lung-ch'uan-yao," another céladon, was shipped largely to India and Persia, where it is known as "Martabani."

Céladon was first known in Europe during the seventeenth century, and there it received its name. *Vide* Glossary.

CRACKLE WARE

The "café-au-lait" crackle porcelain is among the oldest of the so-called single-colored pieces. Crackled vases were called "Tsui-khi-yao" under the southern Sungs' dynasty, and are described in the history of King-tê-chên, where we learn that the clay employed was coarse and compact, and that "the vases were thick and heavy." Some types are termed by the Chinese "Mi-se" (the color of yellow millet seed).

It was recorded by Pere d'Entrecolles that at these factories (King-tê-chên) they used "Hoa-chi" (steatite) powder, and mixed it with the glaze, from which the vases would exhibit cracks running in every direction, as though broken into thousands of pieces. They were occasionally rubbed over with colored inks, red or black; then was seen a network of charming veins (in either color), imitating the cracks of ice. D'Entrecolles also states that a kind of glaze called "Tsouï-yeou" was used during his time

(1700–1722) to produce innumerable little cracks over the surface when applied alone, but that it also rendered the object very brittle, and destroyed its ringing tone when struck.

IMPERIAL YELLOW AND OTHER TINTS

The so-called "Imperial yellow" is among the most popularly known of the yellow variety of glazes. Its color resembles very much the yolk of an egg and is without crackle. The "mustard-yellow" is a heavy, even enamel color, with a fine network of crackle; in the finer examples an iridescence is noticed together with porcelain of light substance and a brown metallic-colored edge, while in all later examples the paste and glaze are heavy and coarse, when the iridescence does not count.

Several kinds of light yellow-glazed porcelains, with transparency, were produced in the K'ang-hsi and the later periods, having a fine even quality without any crackle, and usually found upon a fine white paste, the finer examples being almost as thin as egg-shell. Among these may be noted the canary and citron or lemon-yellow, a straw-color, and a sort of sulphur-tinted glaze.

The purest yellows come from antimony, and the orange-tint shows also the presence of iron.

BLACK COLORS

The black-enameled pieces, usually termed "mirror-black" on account of their very brilliant and even surface, are noteworthy; especially those produced during the K'ang-hsi period, with an iridescence, sometimes resembling the soft black sheen of the raven's plumage and therefore termed "raven's-wing" black. This iridescence is found only in small specimens, and when of perfectly uniform quality is most treasured.

Other blacks have been produced, of metallic and more or less oily surface, that date back to more remote periods, and generally have a dense

body substance with less kaolin than the black-enameled porcelains of later periods.

TURQUOISE COLOR

The turquoise-blue glaze is another characteristic color produced by the Chinese in very early periods, with a great range in its different shades and quality. The darkest tones with uniform color are the most esteemed, and particularly those with the shad or "fish-roe" crackle, although there are some light and very beautiful shades on the smaller objects, especially those attributed to the period of K'ang-hsi.

OTHER COLORS

Among the other so-called "solid-color pieces" may be noted, aside from the various white tints, "robin's-egg blue," "pearl," "lavender," "duck-egg blue," "moonlight" or "clair de lune," "sapphire-blue," "bleu fouetté" or "powder-blue" soufflé, "Mazarin blue," "lapis-blue glaze," "salamander-red" soufflé (which is like the coral-red from oxide of iron), "pistachio green," "camellia-leaf green," "cucumber-green," "haricot vert," "olive-green," "iron-rust" or "t'ieh-siu" (with small black metallic specks, or with a metallic luster), "tea-leaf," "tea-dust" or "ch'a-mo" (flecked with light spots, or soufflé), "olive," "magenta," "violet," "plum-color" or "aubergine-purple" (from manganese), and "carnelian-red."

FLAMBÉ AND VARIEGATED COLORS

The so-called "flambé" variety, by itself commonly termed "splashed" or "transmutation" and called in China "Yao-pien," is said to have been first an accidental product, although in later periods produced at will. Of this latter type there exist some beautiful examples which may be attributed to earlier periods. They have been fully described in several works on the subject, notably by Dr. Bushell, Monkhouse, Jacquemart and others.

Of the variegated glazes we may also note a kind of marbleized effect of several colors and a kind of soufflé, known as "harlequin" porcelain, and composed of several colors disposed over the surfaces in clouded effects. Other glazes of Tsing porcelain imitate iron, bronze, wood, ivory, agate, etc.

No. 33

Green Bottle, with cylindrical neck and compressed pear-shaped body, of fine porcelain covered with a translucent and brilliant-green glaze, resembling dark-colored emerald, or Imperial green jade ("Fai-tsou-ï").

This color is carried solidly from the foot to the interior of neck, and the body sustains a superposed black decoration, displaying a bit of landscape, in which a pine tree, and also a boat with a man, are principally noticeable, painted on the green body-color before glazing.

The underneath foot is glazed without mark.

Probably produced during the first part of the eighteenth century (Ch'ang dynasty).

Height, 8 inches.
Diameter, 5 inches.

No. 33

Green Bottle

(Eighteenth century)

No. 35

Sang-de-boeuf Bottle

Lang-yao

(K'ang-hsi)

No. 34

Apple-green-glaze Jar

(K'ang-hsi)

No. 34

Apple-green-glaze Jar
(K'ang-hsi)

No. 35

Sang-de-bœuf Bottle
Lang-yao
(K'ang-hsi)

No. 33

Green Bottle
(Eighteenth century)

No. 34

Small Green Vase ("Lu-lang-yao"), ovoid shape, with low, slightly curved neck, of dense grayish-white porcelain, invested with a brilliant light "apple-green" glaze, translucent and like "Imperial" green jade, showing a network of brown crackle uniformly dispersed over the body.

The rim and interior, as underneath the foot, are light céladon glaze with crackle. Objects with this particularly rare color are attributed by authorities as the product of Lang-ting-so, period of K'ang-hsi (1662–1722).

Height, $4\frac{3}{8}$ inches.
Diameter, $3\frac{1}{4}$ inches.

From the Startseff Collection, Tientsin.

No. 35

Sang-de-bœuf Bottle ("Lang-yao"), with globular body and cylindrical neck: white paste of characteristic texture, covered with fine light-red monochrome glaze, which is sustained with exceptional brilliancy throughout.

The light pellucid sang-de-bœuf glaze is shown with ruby-like clearness, and with slight changes or mottling in its translucent color; beginning from the upper neck, where the edge is defined by a narrow rim of the soft white body-color, it ends at the foot, marked by a few delicate flecks or vertical streakings along the neck and some variation into lighter shades that distinguishes it and its class. A feature, also, is the well-defined white margin at the base, where great technical perfection is shown in the ending of the liquescent red glaze with much precision.

The foot of this example has a clean biscuit edge underneath a cream, or "rice-tinted," crackle glaze, the interior of neck showing a similar crackle glaze and also bearing a splashing of the exterior ruby tint.

Made during the prefecture of Lang-ting-so, under the Emperor K'ang-hsi (1662–1722).

Height, 13 inches.
Diameter, $8\frac{1}{2}$ inches.

From the Startseff Collection, Tientsin.

No. 38

Small Amphora vase

Cornet de bœuf

(K. sug-pal)

No. 37

Small-shouldered Coupe

Bean-de-bœuf

(K. sug-pal)

No. 36

Coupe

Bean-de-bœuf

(K. sug-pal)

No. 38

Small Amphora Vase
Couleur de pêche
(K'ang-hsi)

No. 37

Semi-spherical Coupe
Peau-de-pêche
(K'ang-hsi)

No. 36

Coupe
Peau-de-pêche
(K'ang-hsi)

No. 36

Shallow Coupe, of fine white ("Ts'ing-yao") porcelain, with the exterior surface invested in a brilliant peach-colored glaze ("peau-de-pêche"), showing interesting mottling in deeper and lighter tones of the most esteemed peach-bloom variety, including markings and flecking of a moss-like green, characteristic of the best examples of its class.

The interior is glazed in white, and the foot is finished by a fine rim, and bears underneath in blue the six character-marks of K'ang-hsi (1662–1722).

Height, $1\,^3/_8$ inches.
Diameter, $4\,^1/_2$ inches.

From the Startseff Collection, Tientsin.

No. 37

Semi-spherical Coupe, of fine white ("Ts'ing-yao") porcelain.

This specimen is glazed in a brilliant "peach-bloom" color ("peau-de-pêche"), with beautiful variations, in its mottling resembling the skin of a ripening peach, and displaying deep tones melting into the shade of ashes-of-roses or pale and softer tints, with moss-green flecks also visible, especially at the small neck: a characteristic coloring found only in the most unique specimens.

The foot is finished with fine edge, and underneath the white glaze bears in blue the six character-marks, Ta-tsing, K'ang-hsi, Nien-chi period (1662–1722).

Height, 3 1/2 inches.
Diameter, at base, 5 inches.

From the Startseff Collection, Tientsin.

No. 38

Small Amphora or Vase, elegant in form, of the finest white ("Ts'ing-yao") porcelain.

This vase is invested with a brilliant and deep peach-colored glaze ("couleur-de-pêche"), solidly and evenly covering the body and the interior of neck, its delicate mottling imitating the ripened shadings on the skin of a peach; the form and texture combined make one of the most prized objects among the rare and beautiful peach-bloom class.

The underneath foot has a fine edge and bears in blue, under glaze, the six characters, Ta-ming, K'ang-hsi, Nien-chi (1662–1722).

Height, 6 inches.
Diameter, $2\frac{1}{8}$ inches.

From the Startseff Collection, Tientsin.

No. 39

Semi-egg-shell Plate, octagonal in form, of hard-paste ("Ts'ing") porcelain; the decoration shows two borders: the inner, with a purplish enameled ground, involving the lotus, is overlapped by the outer bordering with its foliations, including blossoms and a fret design.

These borders encircle the center panel, depicting a landscape with two women; one is in a boat, accompanied by a child, and the other is in the foreground upon the shore, carrying a child on her back, and a tree bearing red blossoms completes the scene.

The under side is glazed in white.

Late K'ang-hsi or Yung-chêng (1723–1735).

Diameter, 7 1/2 inches.

No. 39

Semi-egg-shell Plate

(Yung-chêng)

No. 39

Semi-egg-shell Plate
(Yung-chêng)

No. 40

Reticulated Hanging Vase, of hard white-paste porcelain, resembling entwining cords or open passementerie work.

The lower and upper loops are glazed in yellow and green; the central network, in lavender and mahogany-red.

The upper rim is bordered by "scepter heads" in red and gold on a white ground, which is carried to the flange of neck, and connects at the shoulder with a narrow brocaded band in green, a similar band finishing the base.

The interior is bordered at the top with red flowers and stems on a green ground.

The chain is in red with light gold tracery, and the cross-bar is embellished with a floral design on green glazed ground.

Under foot is glazed in green and bears reticulated circular ornament in red.

Era of K'ang-hsi (1662–1722).

Height, 6 1/4 inches without chain.

Diameter, 4 1/4 inches.

No. 41

Reticulated Hanging Flower-Vase, hard white ("Ts'ing") porcelain, made to resemble netted cords and open passementerie work.

The vase is glazed amber-yellow and striped in black; the several bordered surfaces form a framing and sustain an interior cylindrical vessel, which at the top is richly decorated with a brocaded band involving blossoms on a green stippled ground.

The exterior rim displays a floral brocaded design with green ground; and, below, a red "herring-bone"-fret encircles the shoulder; another small border in red fungiform tracery finishes the base.

The porcelain chains and cross-bar are decorated to imitate gold-inlaid bronze.

The foot is glazed in greenish-white and contains a pierced diamond in a circle.

Attributed to K'ang-hsi (1662–1722).

Height, 6 1/2 inches to top of ring-holders.
Diameter, 4 inches.

No. 40

Handle Vase

(red-ware.)

No. 42

Jar, Round-bottom

(purple-ware)

No. 41

Handle Vase

(red-ware.)

No. 41

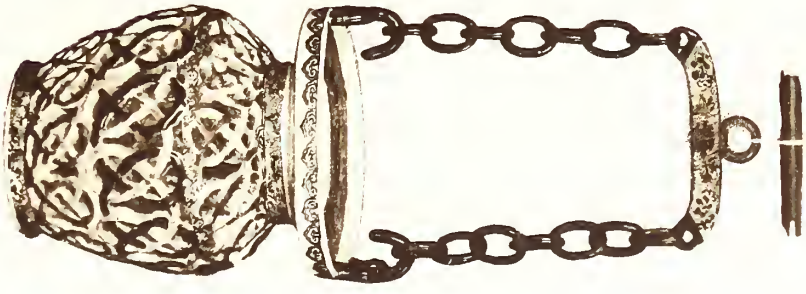
Hanging Vase
(K'ang-hsi)

No. 42

Jar, Rouge-d'or
(Yung-chêng)

No. 40

Hanging Vase
(K'ang-hsi)



No. 42

Tall Jar ("rouge d'or"), oviform, and of brilliant-white porcelain.

The jar is painted in rich colors of the "famille rose" variety, with the ground enameled in a rare and beautiful shade of carmine soufflé, of velvety texture; studded with chrysanthemum blossoms in various half-tone and opaque enamels, also interrupted by large white reserved panels and medallions of varied shape (including double circles, fan, and scroll outlines), which are dispersed over the body and separately decorated with floral subjects—*i.e.*, peach blossoms, peonies, the "hand of Buddha",[1] and other sprays of flowers or branches with blossoms.

The shoulder and the base-line are embellished with brocaded borders in green and blue, in contrasting half-tones, interrupted by small white vignettes that inclose sprigs of flowers.

The foot is white and without mark.

Era of Yung-chêng (1723–1735).

Height, 13 inches without cover.

Diameter, 10 inches.

[1] The "hand of Buddha" ("Fo-show") is a peculiar kind of citrus fruit cultivated to terminate in long, narrow points like fingers (hence called "hand of Fo" or "Buddha"). The fruit is made to run into rind, the odor of which is powerful and pleasant.

No. 43

Grand Jar ("rouge d'or"), of fine oviform contour and brilliant-white porcelain.

Decorated in half-toned enamel colors typical of the "famille rose" palette, and sustaining a beautiful shade of rose soufflé, interrupted by various panels in white reserve, including two large pictorial scrolls that alternate with two leaf-shaped panels having pointed foliations; the first panel depicts a large terrace occupied by a lady, in court attire, who is seated holding a fan, accompanied by several children. One of the boys is amusing himself with a large fish-bowl on a stand, while another boy is talking to a parrot. The terrace also holds a jardinière with a lotus plant; a palm, and a cherry tree with blossoms, are shown beyond the railing.

The reverse panel is similar, and contains also a garden and terrace subject with figures.

Another smaller panel represents the form of a citrus fruit, or "hand of Buddha," on which a retired mandarin (T'ao-ming[1]) is depicted, among flowers, in complete emancipation from care. Epicureanism is also suggested by an attendant boy offering a duck.

Other silhouetted panels show two worthies, or sages, with wine-pots: members of a famous coterie of learned men in the third century A.D., according to Thornton ("History of China"). They, among other things, pretended that human happiness consisted in complete freedom from all cares and in unrestrained indulgence in wine, and disregarded all ceremonies and laws.

Other leaf-shaped medallions contain landscape, bird, and floral subjects minutely

[1] T'ao-ming, great-grandson of a famous Chinese statesman named T'ao-k'an, was noted no less as a scholar and poet than for his devotion to the wine-cup. He received an appointment as magistrate, but eighty days afterward chose to resign his seals in preference to "bending the back" on the arrival of a superior functionary, for the sake of five measures of rice. Retiring into private life A.D. 420, he adopted the name of "Sage of the Five Willows," in allusion to the trees which he had planted near his house, and ended his days drinking, playing upon the lute, and making verses amid the chrysanthemums that embellished the garden of his retreat. He died at the age of 62, A.D. 427. (Mayer's Manual.)

No. 43

Grand Jar, Rouge-d'or

(Yung-chêng)

No. 43

Grand Jar, Rouge-d'or
(Yung-chêng)

depicted in various colors; interspersed, and around these medallions on the rose-colored ground, are flying storks in "white-slip" decoration.

The low bell-shaped cover, surmounted by a grotesque "dog Fo," is modern, and decorated with leaf-shaped panels inclosing floral subjects corresponding to those on the jar.

This large jar shows the characteristic crimson derived from gold, with other half-toned enamels invented under Yung-chêng (1723–1735).

Height, 37 inches with cover.
Diameter, 18 1/2 inches.

No. 44

Grand Decorated Vase (one of a pair), large graceful oviform, with short neck and cover.

Massive porcelain of fine white texture, the "over-glaze" painting in the sumptuous "famille rose" palette, presenting, with great decorative skill, a radiant landscape, together with a scene of court life that doubtless is an adaptation from some master of the Sung or the Yüen dynasty, changed only in its color-tints in accordance with such enticing enamels as were employed by the ceramists of the Yung-chêng period, when everything was made "couleur de rose."

The central motive displays a summer pavilion, raised on piles over a lotus-pond, and occupied by an emperor (possibly Yü the Great[1]) enjoying life and the beautiful scene about him after his labors to subdue the great floods in China that existed before his reign.

The potentate is seated and robed in gold; he is holding a closed fan and examining the work on another, held for his inspection by a young lady, while two attendants with tall fans stand behind; another, to the left, bears a wine-pot on a tray; to the right, a "scholar" is approaching from the steps, awaiting his presentation, through a young courtier standing near, and who also holds a scholar's emblem.

The pavilion, with its rich blue-tinted roof supported by yellow columns, is also finished with a rich railing, upon which lotus-flower ornaments are suspended; and a crimson valance with a yellow border hangs from the red cornice, completing the accessories.

The surrounding scene, with its gaily dressed young people of the court enjoying their boating among the flowering lotus, presents a most pleasing picture of animation and brilliant coloring. The composition is sustained by large-flowering peonies, of gorgeous tints, growing near silicic rocky masses, and by a stone-arched bridge, that connects with the summer pavilion. Underneath are seen the boats lazily drifting along the winding lotus-pond.

[1] Yü the Great was the successor of the Emperor Shun, and reputed descendant of the Emperor Hwang Ti. He commenced to reign 2205 B.C. His great work was controlling the waters of the flood that covered the territories of the empire, a task to which he devoted nine years, without care for food or raiment. (Mayer's Manual.)

No. 44

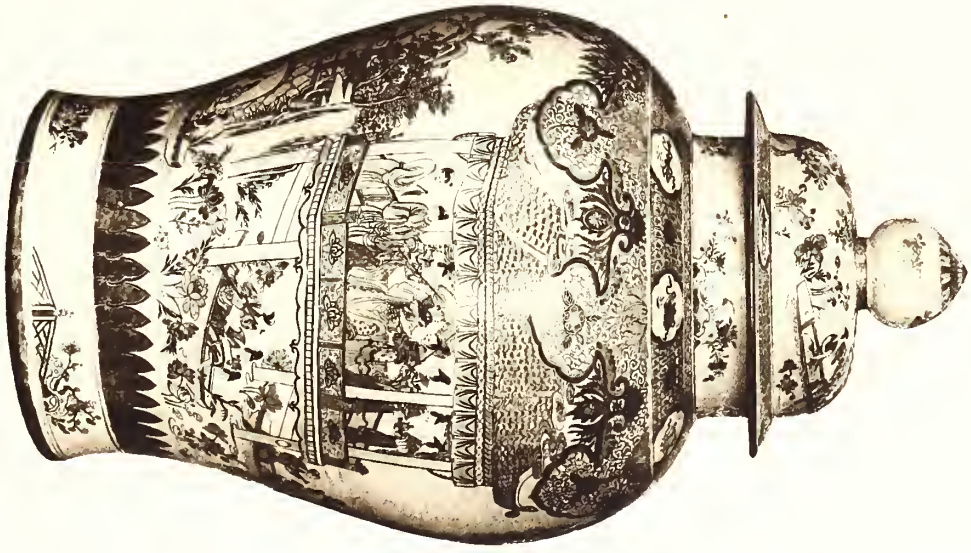
Pair of Grand Jars, Famille rose
(Yung-chêng)

No. 45

No. 45

No. 44

Pair of Grand Jars, Famille rose
(Yung-chêng)



The picture subject is inclosed at the shoulder by a broad border in brocaded design (involving the lotus), with an elaborate scallop-pointed edging that overlaps the white ground of the landscape below. This border is followed by another immediately above, with a crimson honeycomb-fret, including white reserve medallions and emblematic attributes; above this, the neck displays fragments of terraces, flowers and herbage, amid rocky peaks, on a white ground; this same motive, with its horizontal line indicating a flooded country, is also shown on the base, over which is a band of lotus palmation, that also overlaps the landscape subject on the body.

The cover is bell-shaped and topped by a large knob with a lotus flower, and sustains a subject similar to that on the vase—*i.e.*, court ladies in boats among the lotus; the flanged rim is bordered with a diaper design involving four white medallions with emblems.

Era of the Emperor Yung-chêng (1723–1735).

Height, 33 inches.
Diameter, 19 1/2 inches.

No. 45

Grand Decorated Vase (one of a pair), large graceful oviform, with short neck and cover: massive porcelain of fine white texture.

The painting is in the magnificent palette of "famille rose," and is distributed with great decorative skill over the entire surface, displaying a radiant landscape in combination with court life.

The central motive depicted includes an Imperial summer pavilion, with an emperor (as in the other vase) seated and surrounded by personages of the court. The picture shows attendants bearing trays with objects of tribute or for presentation; two scholars are seen to the left of the Emperor, and probably await the bestowing of gifts, while the Emperor continues his interrupted conversation with the young lady of his court.

The columns of the pavilion are glazed in yellow, supporting a crimson cornice that is also decorated with a yellow border, and a rich roof (like a pagoda), with curling eaves, glazed in blue to represent porcelain; a crimson valance is also suspended from the cornice, which, together with a rich railing involving lotus-flowered ornaments, completes the accessories.

The surrounding landscape is an imposing garden with gaily dressed young court people, enjoying boating among the flowering lotus, and presents a pleasing picture of animation and brilliant coloring. The composition is sustained by gorgeous flowering peonies growing near silicic rocky masses, and by a stone-arched bridge that connects with the pavilion, and underneath which boats are lazily drifting.

The pictorial scene is inclosed at the shoulder by a broad brocaded border with scallop-pointed edging in deep rose, involving the lotus flower; this border is followed by another immediately above, in a crimson honeycombed fret, with white reserved medallions inclosing emblematic attributes.

The neck displays a white ground with fragments of terraces, including flowers and herbage amid rocky peaks, all showing above a horizon-line at shoulder. The same motive, on a white ground, is also shown below on the base, over which a blue band of lotus palmation, with a crimson outline, overlaps the scene above.

The bell-shaped cover, topped by large knob bearing a lotus blossom, sustains a similar subject with court ladies in boats among lotus flowers, and is bordered, on the flanged rim, with a diaper design involving four white medallions with emblems.

Height, 35 inches.
Diameter, 19 1/2 inches.

Era of the Emperor Yung-chêng (1723–1735).

No. 46

Seven-bordered Egg-shell Plate, so-called "rose back": *i.e.*, a light and solid rose soufflé ("rouge d'or") enameling on the outer band, and its face richly painted in soft-toned colors of the "famille rose" variety and Yung-chêng palette.

The decoration consists of so many borders, in varying widths and forms, minutely drawn, and framing the central picture-panel, that is in the shape of a foliated leaf, and presents a lady of high rank, in rich attire, who is seated; near her are two small children whom she is watching or directing in their amusement: one holds a lotus flower (a favorite Chinese symbol, which also indicates the season to be summer), and the other boy carries a gilt toy ("Ju-i"), wand or scepter. The various accessories are rendered in delicate and accurate details, on a white ground that reveals a most beautiful quality of porcelain, and includes two large jars, a table with scrolls, books, and other objects, notably a small vase with varied articles used by a Taoist student, while a second vase, holding a coral stick and two peacock feathers, indicates that the family belongs to an official class, having a "three-grade promotion" at one time, bestowable by the Emperor.

The seven borders include, first: the green arabesque motive with five rose-colored blossoms on a gold ground, directly surrounding the center panel; this border is followed by a narrow band having a diamond fret in pale green; then a broader border with conventionalized dragon scrolls in two shades of rose, interrupted by four blue-ground vignettes with lighter blue arabesques; the fourth border, in a yellow scroll, finishing the top edge of slope, is followed by a foliated border filled in with a delicate "Y"-shaped fret in green; this band, with its scallops and gilded edge, overlaps the honeycomb reticulation on a lilac ground, that is also studded with four round archaic scrolls, alternated by four white reserved medallions containing flowers in natural colors minutely depicted, notably the peony, chrysanthemum, and aster, edged with a small "T"-pattern band.

The seventh and last border (from the inside) bears a conventional Chinese arabesque in gold, and finishes the rim, or outer edge, of this remarkable plate.

Ascribable to the period of Yung-chêng (1723–1735), when the carmine, or rose-color (derived from the chloride of gold), and the half-tone glazes, were first invented.

Diameter, $8\,{}^{1}/_{16}$ inches.
Height, $1\,{}^{3}/_{8}$ inches.

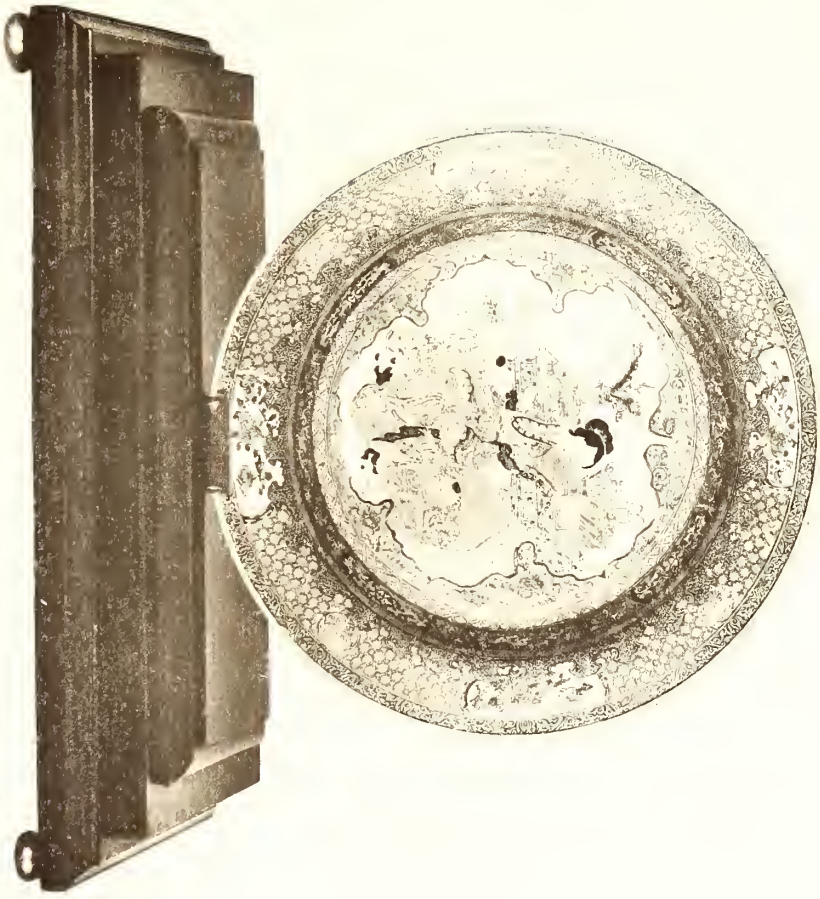
No. 46

Seven-bordered Egg-shell Plate. Rose back

(Yung-ching)

No. 46

Seven-bordered Egg-shell Plate, Rose back
(Yung-chêng)



CABINET OBJECTS

A SERIES of cabinet objects, enameled in "three colors," of Ming and early K'ang-hsi ("Ch'ing") porcelain, showing unglazed portions of the biscuit, or a paste with less kaolin, and characteristic of the early periods under which they were produced.

Included also are so-called tea-pots, although their ancient use is said to have been for serving spiced wines. Of these objects various types are represented in polychrome decoration, with the distinctive early "famille verte" glazes.

The decoration is executed chiefly in unshaded colors, and the examples, especially those made under the Emperor K'ang-hsi, show much refinement and delicacy in the handling of the three translucent glazes—*i.e.*, green, yellow, and purple (aubergine). These "three-colored" pieces are so called by the Chinese, in distinction from the "five-" and "seven-colored" classes. Black sometimes figures in these types, being used to outline the designs on the biscuit before the other glazes are employed.

No. 47

Tea-pot, melon form, of hard-paste porcelain simulating curved and split bamboos; the spout is also formed like a shoot of bamboo, while the handle, in imitation of ratan, is glazed in amber-yellow, on which the black rings imitate wickerwork.

The globular body is painted with small floral decorations of various kinds, in polychrome colors, distributed on the bamboo sections over a white ground, in an alternate design, and a red-fret band inclosing the neck and base.

The cover is similarly decorated and grooved, and finished with a scalloped edge and a penciled border.

The foot is white.

Era of K'ang-hsi (1662–1722).

Height, $6\frac{1}{4}$ inches.
Diameter, 4 inches.

No. 47
Tea-pot
Famille verte
(K'ang-hsi)

No. 48
Tall Wine-pot
(Early K'ang-hsi)

No. 49
Spice-bowl
Early famille verte
(Late Ming)

No. 50
Tall Wine-pot
(Early K'ang-hsi)

No. 51
Tea-pot
Famille verte
(K'ang-hsi)

No. 47

Tea-pot
Famille verte
(K'ang-hsi)

No. 48

Tall Wine-pot
(Early K'ang-hsi)

No. 49

Spice-bowl
Early famille verte
(Late Ming)

No. 50

Tall Wine-pot
(Early K'ang-hsi)

No. 51

Tea-pot
Famille verte
(K'ang-hsi)

No. 48

Tall Wine-pot (its ancient use), of hexagonal form, decorated "sur biscuit," with heavy greenish-black enamel of iridescent quality.

Each side sustains raised upright panels in openwork, with bamboo foliage modeled in relief, simply glazed to show an old-ivory tint over the biscuit, in contrast to the brilliant black body-color, that, in turn, is relieved with red flowers and green stems painted on the shoulders.

A bordering of red and white palm leaves in slight relief finishes the base; while the neck is invested by a brocaded band stippled in black, and showing a fungiform symbol on a green ground.

The handle is in shape of a leaping fish, and glazed in yellow; the curved spout, starting from a rudimentary turtle head, is also in yellow, together with light-tinted manganese.

The lower and upper margins are plain and thinly glazed, leaving the biscuit tint.

The cover also is pierced with a bamboo and foliage motive, and glazed in yellow, green, and light (manganese) purple.

The foot is in biscuit.

Ascribable to early K'ang-hsi, but its form partakes of the Ming type.

Height, $6\frac{1}{4}$ inches with cover.
Diameter, 4 inches.

No. 49

Ming Spice-bowl, low oviform, with handle and cover, decorated over hard biscuit paste, in early "famille verte" colored glazes.

The outer and superposed casing, with vertical divisions and braided cord bands, sustains a pierced diaper design, involving a slightly raised flower, with twigs in the six divisions, glazed in red, yellow, and light (manganese) purple.

The neck is encircled by a red wave motive, penciled in outline against a vermiculated ground. A red and white tracery border surrounds the base.

The rounded handle is glazed in amber-color, and finished with black rings to represent tied wickerwork.

The cover also sustains a yellow glazed piercing in fret design, with green foliage and red blossoms, and is finished on the edge with a red border, at the top by a small "dog Fo."

The under foot is white.

The porcelain and enamel colors are ascribable to late Ming.

Height, $4^{3}/_{4}$ inches.
Diameter, $4^{1}/_{4}$ inches.

No. 50

Tall Wine-pot, of hexagonal form, decorated "sur biscuit" in the early "famille verte" style, including a heavy greenish-black enamel body-color of brilliant quality.

Each of the six sides contains a raised upright panel with pierced and finely modeled lotus flowers, glazed in transparent ivory and green tints.

The shoulders sustain a lotus brocaded band of light-green ground, with red and light-purple flowering, and the neck is also inclosed by a light-green brocaded band, with a separate fungiform symbol on each side.

The base is finished by a series of red and white palm leaves, and includes a narrow border in red tracery at the foot.

The handle partakes the curved form of a leaping fish, and is glazed in amber-color, with red fins; the curved spout springs from the mouth of a turtle in rudimentary form, and is also glazed in amber-yellow.

The cover is pierced with a lotus design, modeled and picked out in glaze to match the pot.

The foot is biscuit and without mark.

Ascribed to early K'ang-hsi, the form represents an early Ming type.

Height, $6\frac{1}{4}$ inches.
Diameter, 4 inches.

No. 51

Tea-pot (called also wine-pot), early "famille verte" porcelain.

Cylindrically formed in imitation of bamboo staves joined together, with handle and spout curved; the grooved divisions formed between the bamboo rings are decorated in polychrome colors with small floral sprays alternating with roosters on a white glazed ground, a dotted border inclosing the upper edge and the base.

The flat cover with scalloped edge partakes the form of the split bamboo outline of the body, has a small raised bamboo branch as knob, and is decorated to match the tea-pot.

Foot, with biscuit edge, bears a blue hall-mark of "Praise."

K'ang-hsi (1662–1722).

Height, 4 inches.

Diameter, $3\frac{1}{2}$ inches.

No. 52
Tea-pot
Famille verte
(K'ang-hsi)

No. 54
Small Vase
Three-color decoration
(Ming dynasty)

No. 55
Cricket-cage
Early famille verte
(Ming dynasty)

No. 54
Small Vase
Three-color decoration
(Ming dynasty)

No. 53
Tea-pot
Early famille verte
(K'ang-hsi)

No. 52

Tea-pot
Famille verte
(K'ang-hsi)

No. 54

Small Vase
Three-color decoration
(Ming dynasty)

No. 55

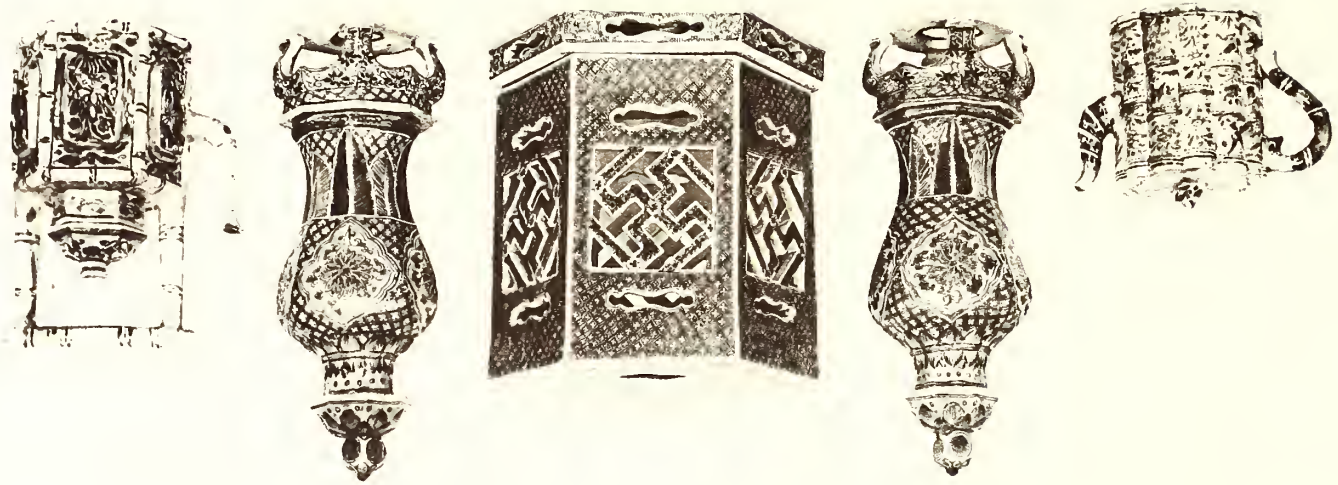
Cricket-cage
Early famille verte
(Ming dynasty)

No. 54

Small Vase
Three-color decoration
(Ming dynasty)

No. 53

Tea-pot
Early famille verte
(K'ang-hsi)



No. 52

Tea-pot (called also wine-pot), of hard-paste porcelain in early "famille verte."

Cylindrically formed, and in imitation of split bamboo joined together, with the handle and spout curved.

The ring-like divisions of the bamboo are picked out with small floral decorations on the various tinted grounds, including pale green, light lavender, and amber-yellow.

Its cover partakes the scalloped outline of the pot, and is tipped with a bamboo twig for handle, and also painted with bamboo foliage, all emblematic and symbolical of longevity.

Ivory-tinted glaze at the foot, with biscuit rim.

Era of K'ang-hsi (1662–1722).

Height, $3\frac{3}{4}$ inches.
Diameter, $3\frac{1}{4}$ inches.

No. 53

Tea-pot (called also wine-pot, from its ancient use), early "famille verte" porcelain, hexagonal shape, the six sides sustaining slightly raised and pierced panels on which the lotus flower, with its foliage, is represented in brilliant colors, including a pale-green body-color.

The sides are inclosed by a bamboo framing, which connects with the square bamboo handle and curved spout, all uniformly glazed in a pale violet; the upper surface, over shoulder, is invested with a small diaper decoration in green; the attenuated neck is fitted with a small pierced and decorated cover, tipped by a small red button harmonizing with the sides, and bordered in green with hatching.

The foot is glazed in an ivory-toned glaze.

Era of K'ang-hsi (1662–1722).

Height, $6\frac{1}{2}$ inches including handle.

Diameter, 4 inches.

No. 54

Pair of Small Vases, with porcelain stands and covers, quatrefoil form and vertical grooved lines, decorated "sur biscuit."

The body of these vases with the covers and stands have a uniform design, carried out in "three-color" enamels, which prevailed during the dynasty of the Ming, under the Emperor Ch'êng-hua.

The features are four foliated panels displaying the tiger-lily, or lotus flower, conventionalized, and glazed in yellow, green, and aubergine (manganese purple), bordered in multifoil form, and imposed upon a finely penciled diaper ground flowered in green and yellow, interrupted at the base by a band of palmation, in the same colors, including aubergine. A small band of lotus petals, in opposite directions and divided by a narrow band, encircle the neck and shoulder.

The low octagonal covers have lotus petals, with knob top, and the base is decorated with a fret band and blossoms. The stands are decorated to match the vases, and also show the biscuit paste unglazed.

Attributed to the dynasty of Ming.

Height, $10\frac{1}{2}$ inches.
Diameter, $3\frac{1}{2}$ inches.

No. 55

Hexagonal Case (Butterfly or Cricket Cage), with perforated cover and slightly raised base or tray.

The six sides of cover show two small oblong piercings, and a square reticulated ornamentation involving the "swastika" symbol, an ancient mystic diagram and an allegory of the blessing of long life.

The top of cover has a perforated geometrical foliation within a circle, and the remaining surface and sides are uniformly decorated with a finely penciled green diaper with red flowering.

The base also contains oblong perforations, which divide the brocaded border decorations on the six sides.

The interior is unglazed, as is also the foot, showing the biscuit paste to be white.

Attributable as late Ming or early Ch'ing porcelain.

Height, $7\frac{3}{4}$ inches including cover and base.
Diameter of cover, $6\frac{1}{4} \times 6\frac{1}{4}$ inches.

No. 56

Small Cup

(K'ang-hsi)

No. 58

Cabinet Figure, God of War

Sui biscuit

(Ming)

No. 57

Head-rest

Three-color decoration

(Ming dynasty)

No. 56

Small Cup

(K'ang-hsi)

No. 56

Small Cup
(K'ang-hsi)

No. 58

Cabinet Figure, God of War
Sur biscuit
(Ming)

No. 56

Small Cup
(K'ang-hsi)

No. 57

Head-rest
Three-color decoration
(Ming dynasty)

No. 56

Two Small Cups (six-sided), with lotus-formed panels enameled in a greenish-black, including small chrysanthemums and various other flowers in blue and ivory-white.

A yellow and white palmation border surrounds the base, and the interior rim is bordered with a red vermiculated band; included are free floral plants in colors on a white ground below.

The small foot is glazed in white, without mark.

Era of K'ang-hsi (1662–1722).

Height, $2^{3}/_{4}$ inches.
Diameter, $3^{1}/_{4}$ inches.

No. 57

Ming Head-rest, oblong with slightly concave sides, elaborately decorated "sur biscuit" in "three colors," notably yellow, green, and aubergine.

The design suggests two brocaded cloths with scalloped edging, on which appear two phœnixes, or "Fung-kwang" (the attributes of an empress), glazed in green and aubergine on a flowered yellow tessellated ground. The center shows a peony in aubergine, and the other flowers are in ivory-white.

The alternating sides have overlapping brocaded bordering, showing a fine diaper pattern in yellow and green, with a central rosette, representing a coin (emblem of riches); and to the right and left are medallions, one with landscape of square form, the other, leaf-shaped, showing allegorical fruit (peach) in a dish: an emblem of marriage.

The other side is similar in its decoration, differing only in the two panels, one being leaf-shaped with butterflies (symbolical of felicity), and the other in the form of a fan, with allegorical gift objects (denoting official rank); the top is finished with a fret border at either end, in lavender, green, and yellow.

The two end panels are sunken and show yellow ground with pomegranates in the four corners, alternated with the symbol swastika (a mystic diagram), edged with a yellow, green, and lavender (diamond-fret) border.

Dynasty of Ming, probably Ch'êng-hua (1465–1487).

Size, $14\frac{3}{8} \times 4\frac{1}{4} \times 4\frac{3}{4}$ inches.

No. 58

Cabinet Figure (seated statue) of Kuan Yü, sometimes called Kuan-ti, or "God of War," brilliantly decorated "sur biscuit" in transparent glazes.

This idol is a deified hero of the civil wars (third century A.D.). Usually with a slightly frowning mien, he is represented here with dignified features, long whiskers, and mustaches of real hair. The coat of mail is shown in biscuit form and partly visible at the chest, under a green glazed robe, that is embellished with yellow and light-purple (manganese) dragon and arabesques, including large mask on the front. The face, hands, and feet are reserved in biscuit form.

The open pedestal is partly in biscuit, and enameled in three distinct glazes of the early "famille verte" colors; a finely executed diaper design with flowering in the form of brocaded silk.

Ascribed to a late period of the Mings.

Height, 11 inches.
Width, 5 inches.
Depth, 3 inches.

No. 59

Small Cabinet Bottle, of globular form, with long slender neck, of fine white hard-textured porcelain.

Painted in colored enamels similar to its companion, but with a lighter design and smaller foliage.

The motive includes conventionalized convolvulus flowers, upon delicate wavy vine-like stems covered with small leaves, and uniformly distributed in red, yellow, green, and blue over the glaze, in varying tints.

The shoulder carries a brocaded border, with similar detail, on a stippled aubergine ground, and the cylindrical neck is encircled with a brocaded fret bordering at the upper rim.

The foot bears a mark like that on its companion (No. 60).

Ascribed to the eighteenth century.

Height, $9\frac{5}{8}$ inches.
Diameter, $4\frac{3}{4}$ inches.

No. 59

Cabinet-size Bottle, Famille verte

(Eighteenth century)

No. 61

Cabinet Jar, Early famille verte

(K'ang-hsi)

No. 60

Cabinet-size Bottle, Famille verte

(Eighteenth century)

No. 59

Cabinet-size Bottle, Famille verte
(Eighteenth century)

No. 61

Cabinet Jar, Early famille verte
(K'ang-hsi)

No. 60

Cabinet-size Bottle, Famille verte
(Eighteenth century)

No. 60

Small Cabinet Bottle, of globular form, with a slender cylindrical neck, in fine white hard-textured porcelain, and painted in colored enamels.

The design carries conventionalized convolvulus flowers with fine scrolled vines and leaves; all are carefully rendered and uniformly disposed in varying tints of green, yellow, red, and blue over the glaze.

The shoulder carries a brocaded border, with similar detail and flowers, on a stippled aubergine ground, and the long neck is encircled by a brocaded fret bordering at the upper rim.

The foot bears a mark which is an imitation by the Chinese of old delft faïence.

Ascribed to the eighteenth century.

Height, $9\frac{1}{2}$ inches.
Diameter, $4\frac{3}{4}$ inches.

No. 61

Cabinet Jar, ovoid form, with its own bell-shaped cover; fine white hard-paste porcelain, decorated in subdued enamel glazes of early "famille verte" variety.

The body sustains a light-yellow glazing of amber tone, over which a delicately penciled green arabesque motive is uniformly distributed; the free design consisting of long, curved vine stems bearing circular convolvulus blossoms with leaves and numerous twigs in conventionalized style.

The shoulder carries a brilliant-red floral border, showing the design of buds and stems in white reserve; the base is bordered in a blue netted fret (under the glaze), with a white ground that is inclosed on each side by double lines.

The foot is in white and bears a blue double ring under the glaze.

The cover is similarly decorated in green on a yellow ground, and topped by a white knob with a red chrysanthemum embellishment.

Produced in the era of K'ang-hsi (1662–1722).

Height, 10 1/2 inches with cover.
Diameter, 8 inches.

"FAMILLE VERTE" DECORATION OVER THE GLAZE

PAINTED WITH FUSIBLE COLORS, AFTER THE GLAZING HAS BEEN APPLIED TO THE WHITE PASTE AND SUBJECTED TO THE PROPER FIRING.

THE group of tall vases described and illustrated on the following pages, with decoration upon a white foundation in transparent enameling over the biscuit paste, form a class by themselves, are so recognized in China, where they have always held a high place in private collections, and now rank among the highly prized productions of Eastern ceramics.

Several examples are characteristic types in paste and colors produced in China under the Mings; others date from the end of that dynasty, or were produced in the reign of the Emperor K'ang-hsi, when such products reached a definite character. Their distinctive forms, their beauty, and the manner in which the enamels are employed to heighten intensity of effect, combine to attest their provenance.

No. 62

Grand Vase, tall and graceful, of "balustre" shape, with long spreading neck: "famille verte" type of rare quality, and of brilliant white porcelain, elaborately decorated in rich translucent enamels, and in full colors of the palette of its period.

The design includes panels of diverse forms that sustain individual subjects, attractively painted on the white glazed body, and reserved from the intricate green-brocaded ground-color, with its finely penciled ("honeycombed") diaper, over which are interspersed numerous conventionalized blossoms, in yellow, red, and blue opaque enamels; included are also various Taoist emblems, shown near the shoulder.

The largest panels are alternately upright and foliated, the former beautifully embellished with two separate motives — *i.e.*, landscape scene, and a flowering tree with its blossoms delicately rendered, rooted among rocks, and also enlivened by birds. The two foliated panels sustain, separately, a landscape with deer, and lotus flowers with birds, all carefully painted upon the white glazed ground with colors showing a peculiarly delicate luster.

The three lower panels are smaller and in varying outlines of a leaf, displaying alternately floral and bird subjects, a "dog Fo," and also mountainous landscape with a distant and barely visible pavilion.

The tubular neck is surrounded by varied leaf-shaped panels, including fan and foliated forms, that sustain separate subjects; notably birds and flowers with landscape; one panel includes the fabled grotesque Ky-lin (Ch'-lin), emblematic of good government.

The upper rim of neck is finished by a diapered band of "flowered honeycomb," interrupted by white vignette panels displaying emblems; the shoulder is also encircled by a similar broad honeycomb band, divided by vignettes in white, that show the fabled and grotesque lion or "dog Fo."

The base is finished by a diaper band divided by four white vignettes, inclosing symbolic ornaments, which, together with the others on neck, complete the set of "Pa-pao," or eight "precious things," distinguished by the ribbons entwined with each.

No. 62

Grand Vase, Seven-color decoration

(K'ang-hsi)

No. 62

Grand Vase, Seven-color decoration
(K'ang-hsi)

These tall vases are sometimes called "Imperial" or "Palace Vases," and their decoration in "seven" colors is always refined, and of great artistic excellence in details of drawing.

Era of K'ang-hsi (1662–1722).

Height, 30 inches.
Diameter, 11 1/4 inches.

From the Salting Collection, London.

No. 63

Cylindrical Vase, club-shaped, with rounded shoulder and tubular neck attenuated and slightly flaring. Fine-textured hard porcelain, decorated in the "seven-color" palette of K'ang-hsi, "famille verte" type, and of brilliant quality.

The boldly drawn mountain landscape and figure subject is carried right around and helped out at the back by large rocks and trees, with conventionalized mist and clouds.

The motive with figures is centered by an emperor, presumably Wu-ti (Han dynasty), seated in a richly mounted and wheeled palanquin, accompanied by a retinue of attendants and armed body-guard; in the distance, an approaching army is suggested by the numerous banners and standards partly visible, among the defiles of a mountain pass.

The subject illustrates an interesting and famous episode in Chinese history (108–101 B.C.); the mounted warrior is Li Kuang-li, who had been dispatched two years previously, with a large following, to avenge the murdering of a former expedition, that had been sent (also by this Emperor) to a distant domain, ruled by T'a-yüan, who was known to possess rare blooded horses of a Turkoman strain, that were secreted in one of his provinces (Ir-schi). This first mission, heavily loaded with presents, and including a large following, was purposely waylaid on approaching its destination and foully murdered, which led to a second mission, intrusted to Li Kuang-li, who, as general, headed an army for this purpose, but returned, as shown above, without accomplishing anything or bringing any of the famous horses, so much desired by his Emperor. On this account the Emperor, who had traveled to the frontier to meet Li Kuang-li, and discovered his failure, forbade him or any of his troops to cross the border on pain of death.

Subsequently another invasion of Ir-schi, and against T'a-yüan, was ordered by this Emperor, including a large army, recruited by the same general, composed of 60,000 men, half of whom were killed in this expedition, conquering T'a-yüan.

Numerous banners are visible, but three bear mystic and rather enigmatical devices: *i.e.*, one behind the Emperor's vehicle displays the ancient and curious combination of mystic points called "Lo-chou," inspired in very remote times, and very seldom seen on porcelain.

No. 63

Tall Vase, Family vase

(Jar-gar-jar)

No. 64

Tall Vase, Family vase

(Jar-gar-jar)

No. 63

Tall Vase, Famille verte
(K'ang-hsi)

No. 64

Tall Vase, Famille verte
(K'ang-hsi)

A second banner or standard is in green with purple edging, and shows part of the popular "eight trigrams" known as "Pa-kwa," a mystic symbol often seen on porcelain.

Another banner bears the circular symbol "Yang and yin," representing the active and passive principle in development.

This picture, which is so admirably composed, with so much decorative force, is probably an adaptation from an old painting of remote times, and is here perfectly rendered in harmonious and transparent colors.

The shoulder is encircled by a three-color motive, involving a fungus plant amid waved lines; and the white-glazed body-color of the neck extends to the upper rim, where it is finished by a green fret and a line of dots, and below displays four large decorative characters, "Shou" and "Fu" alternately, in opaque blue enamel.

The base is slightly curved and shows a clean-cut margin in white.

The underneath foot has a blue ring under glaze.

Era of K'ang-hsi (1662–1722).

Height, 18 inches.

Diameter, 7 1/2 inches.

No. 64

Tall Cylindrical Vase, with rounded shoulder and attenuated neck (club shape), of fine white hard-textured porcelain, richly decorated over the glaze, in "seven colors" of the "famille verte" variety, of rare brilliancy, with gilding.

The body is covered with a brocaded design on a stippled green ground, including scroll-formed vines, with leaves, and aster flowers, in brilliant red (of iron); this color also forms a bordering for three large upright panels, which are reserved in white, and separately painted, bearing the three star gods: The first presents Fu Hsing, "God of Happiness," clad in green with purple trimming, wearing an ancient black head-covering showing a crest, and holding a long golden tablet in one hand, with the other stroking his long beard, a boy attendant following, carrying a heavy scroll. The background includes an elaborate railing, and, above, a line of clouds finishes a dignified picture.

The second panel sustains Lao Tsze (Shou-lao), the "God of Longevity," with high bald head and mobile face, leaning on a long staff, clad in Imperial robes, brocaded with circular longevity symbols of "Shou" and "Fu"; a boy attendant is bearing a fabulous peach ("Fan-tao"), the attribute of this deity.

The third panel holds Lu Hsing, the "God of Rank," richly attired in brocaded robes and holding a "Ju-i" scepter, in red; also attended by a boy who is reaching for the symbol of rank. A bamboo railing forms an accessory, and completes the panel.

The shoulder sustains a rich brocaded diaper bordering interrupted by four white foliated medallions, showing Taoist emblems; the white margin-lines, reserved on each side, are followed by a fungiform or lanceolate bordering, one of which overlaps the body, and the other is at the edge of neck.

The tubular neck presents a fine white paste simply embellished by three characters, "Fu," "Lu," and "Shou,"[1] painted in green and yellow enamel colors over the glaze, simulating appliqué brocaded silk. The upper part of neck is encircled by a green

[1] *Fu*, happiness; *Lu*, official rank; *Shou*, long life; Triad of the Taoist cult.

diaper border followed by small vermiculated bands in a deep coral-red, and the rim bears a small key-pattern fret.

The base is finished by a scalloped and dentate border, against the green brocaded field above.

The foot is of fine white texture, without mark.

Era of K'ang-hsi (1662–1722).

Height, 18 inches.

Diameter, 7 inches at shoulder.

No. 65

Tall Cylindrica Vase, with rounded shoulder and attenuated neck (club shape), of fine white hard-textured porcelain, richly decorated over the glaze in the "famille verte" palette of "seven colors."

The body of vase is covered with a brilliant brocaded design, including coral-red lotus flowers, that are dispersed over the transparent and stippled green ground, together with green leaves; dragons in light green and opaque blue are also involved.

Two large upright panels are reserved and separately embellished with rural landscapes: rice and silkworm cultivation and figures.

The first panel shows a group of ladies at a window, with an awning (disclosing an interior w th racks holding silkworm trays that are referred to in the Poem above); one of these ladies holds a basket. Another lady, carrying mulberry plants, is approaching the house from an adjoining veranda, followed by an attendant carrying a basket full of these leaves on his shoulder.

The foreground shows rocks and herbage glazed in varying tints of green; a finely painted tree is in the background, close to the house. The poem and motive are derived from a publication known under the name of Köng-chï-t'u, published, under the Emperor K'ang-hsi's orders, by the artist Tsiau Ping-chön.[1]

The second panel represents a watered rice-field, with laborers engaged in sticking bunches of rice plants into the watered mud near a house; a bridge, and other accessories of trees, rocks, and herbage, are all carefully and minutely rendered, in brilliant and transparent glazes of rare clearness, and with considerable regard to perspective values.

A bordering in green key-fret frames these two panels, and the shoulder embellishment begins with a small dentate border, leaving a white margin inclosed between lines, and a double row of dots, followed by carefully rendered coral-red palmation, and by a green fret at the junction of neck and shoulder.

[1] The painter Tsiau Ping-chön was a native of Tsi-ning in Shan-tung, and occupied the position of a director in the Astronomical Board in Pekin. As an artist he is described by his Chinese biographers as follows: "In placing his figures he made the near and the far correspond to the large and to the small without a mistake, for he worked according to the method of the West." "An observation," writes Professor Hirth, "which seems to be confirmed by his work."

No. 65

Tall Vase, Famille verte
(K'ang-hsi)

No. 67

Water-holder, Early famille verte
(Ming dynasty)

No. 66

Tall Vase, Seven-color decoration
(K'ang-hsi)

No. 66

Tall Vase, Seven-color decoration
(K'ang-hsi)

No. 67

Water-holder, Early famille verte
(Ming dynasty)

No. 65

Tall Vase, Famille verte
(K'ang-hsi)

The neck sustains a green diapered ground in purple and yellow penciling, interrupted by four white reserved panels, that are separately decorated; the two larger show gift objects (vases and censers), and two fan-shaped medallions contain flowers. The rim is bordered by a key-fret in green.

Underneath foot in white and without mark.

Era of K'ang-hsi (1662–1722).

Height, 17 1/2 inches.

Diameter, 7 1/2 inches.

No. 66

Cylindrical Vase, with sloping shoulder and attenuated and slightly flaring neck (commonly known as club shape), of fine hard white porcelain, decorated in typical colors of the "famille verte" variety, with iridescent qualities and much brilliancy.

The elaborate colored motive consists of a series of eleven pictorial subjects, arranged in tiers and displaying Imperial personages and groups in various engagements, most probably a representation of historical events, with landscape and interior settings, carefully and minutely executed upon the panels, that are disposed upon a green stippled ground, that is enriched by a superposed painting of storks and blossoms in varied colors.

Two of the landscape panels, representing a mountainous region of China, are upon the neck, which is finished by a "herring-bone" band at the rim in green, and a "scepter head" or fungiformed border in yellow and green enamel surrounds the shoulder.

The white foot bears a blue ring and leaf-mark under the glaze.

The ensemble, its paste, quality of colors, and drawing, clearly indicate the K'ang-hsi period (1662–1722).

Height, 18 inches.
Diameter, 7 inches.

No. 67

Cylindrical Water-holder, with arched rim and curved spout springing from dragon's mouth, the decoration "sur biscuit" in the three colors prevailing during the Ming dynasty.

A perfect cylindrical form, divided into three sections by raised triple-corded bands in light amber-colored glaze that, hoop-like, encircle the body.

The upper band and the next lowest have two affixed grotesque lion-masks, with holes (intended for a handle), and these three divisions so formed are uniformly decorated, on light transparent green ground, showing finely outlined spiral formations in black, that, with dashing sprays of water, suggest a whirlwind; various symbolic attributes, blossoms, and leaves are superposed on this ground, together with horses that are strongly defined in aubergine and light-amber glaze: the animals are doubtless driven into action by the turbulent elements suggested in the design; they probably represent the legendary steeds of the Emperor Muh-wang, who ascended the throne 1001 B.C. (the legends state that he set his famous horses loose after many and long journeys). The expression of action, marked by such simplicity in drawing, together with the calligraphic vitality in touch, suggests their derivation from an artist (possibly Chao Meng-fu) of the Sung dynasty, who was noted for the painting of these horses.

The shield-like projection on the top is decorated on the outside with a separate motive including a bird and other details picked out in yellow and aubergine on the green ground.

The foot is in biscuit and is of characteristic quality.

Era of Ch'êng-hua (1465–1487), Ming dynasty.

Height, $16\frac{3}{4}$ inches.
Diameter, $5\frac{1}{2}$ inches.

No. 68

Tall Rectangular Vase, massive fine white porcelain, with small raised openwork medallions, brilliantly decorated in "seven colors" of the "famille verte" palette.

The four upright panels display elaborate "over-glaze" painting, which effectively involves red lotus blossoms, on a transparent green brocaded ground with arabesques and foliage, in combination with the raised openwork medallions.

Each side sustains two "à jour" medallions slightly raised; of these the lower are uniformly square, and have landscapes with the fabled "dog Fo" in lustrous glazes; the upper row of medallions are alternately fan-shaped and round, depicting flowering plants and birds, together with land and water scenes, all carefully executed in the paste and picked out with bright-colored enamels.

The sides are uniformly inclosed by a narrow green and black border, with the outer edges showing the glazed white body-color. The decoration on the incline of shoulder carries the brocaded design from the sides into a raised "scepter head" or fungus-like band in green "over-glaze," with a white reserved outline.

The square neck, with its raised band of green palmation upon the white body, starts from a small key-fret in red glaze, and is finished at the top by a projecting rim, showing on each side two small green archaic motives.

The base, which is slightly contracted from the body, carries a small diamond-shaped border, and the lower edge is finished with a small scroll.

The under foot is biscuit, with a glazed sunken panel.

Its period is seventeeth century (late Ming or early K'ang-hsi).

Height, 18 1/2 inches.
Diameter, 6 1/4 inches.

No. 68

Tall Rectangular Vase

Famille verte

(Seventeenth century)

No. 70

Square Arrow-holder

Famille verte

(K'ang-hsi)

No. 69

Tall Square Vase

Seven-color decoration

(K'ang-hsi)

No. 68

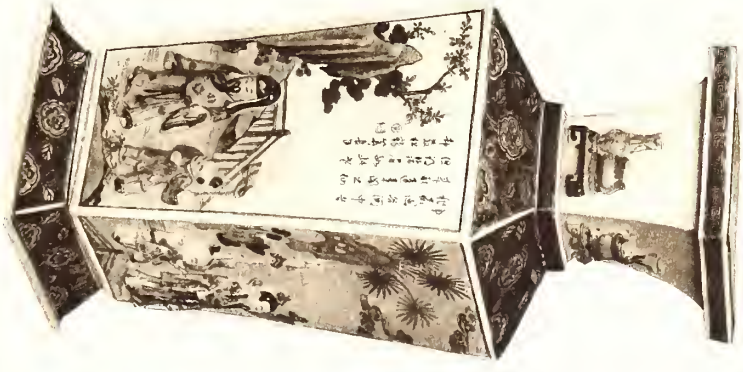
Tall Rectangular Vase
Famille verte
(Seventeenth century)

No. 70

Square Arrow-holder
Famille verte
(K'ang-hsi)

No. 69

Tall Square Vase
Seven-color decoration
(K'ang-hsi)



No. 69

Tall Square Vase, with figures in relief. The porcelain is of fine hard texture and massive, decorated in brilliant "famille verte" colors.

The vertical sides, tapering from the shoulder to the base, present a series of four groups, modeled in high relief and richly glazed: The first includes Lao Tsze, the ancient philosopher and founder of Taoism, with lofty brow in accordance to traditions, accompanied by a boy attendant holding a long stem or a tablet; and a landscape setting in various colored glazes against a fine white ground.

The second panel holds an official in court attire walking in a terraced garden with balustrade, accompanied by a boy bearing a long stem with a lotus flower (an emblem of fruitfulness). A high rocky cliff is in the background, and, above, an inscribed poem finishes the panel.

The third panel presents an official bearing the "Ju-i" wand (of official rank), accompanied by a boy carrying a presentation vase. A large growing palm tree is shown, indicating retirement and freedom from the turmoil of life.

The fourth panel presents a warrior with bow, and also a boy, who holds an arrow with a lancet point (an ornament or symbol), possibly being instructed in archery; an inscription also adorns this panel.

The square attenuated neck, flaring into a broad rim at the top, decorated with a fret in green, has raised gift vases below separately picked out in transparent colored glazes.

The bevel shoulder panels are in rich brocaded design, showing red blossoms and green foliage on a light-green ground; a similar brocaded pattern fills the panels on the contracted base, which spreads outward.

The foot underneath is biscuit.

Era of K'ang-hsi (1662–1722).

Height, 18 inches.

Diameter, $6\frac{1}{4}$ inches at foot.

No. 70

Tall Square Vase, of dense heavy porcelain, with "famille verte" decoration: made to hold arrows. This specimen is mounted on a Louis XVI bronze stand to replace its original porcelain pedestal.

The four quadrangular sides of the vase are alternately embellished with raised and openwork ornamentation in separate divisions, and with painting in polychrome enamel colors of the early K'ang-hsi period.

A broad horizontal band with a pale amber-colored ground in "over-glaze" decorations surrounds the middle of this vase, showing a "four-clawed" dragon-like serpent (Mang), alternately in green and red, surrounded by arabesque foliage in green and lotus blossoms in red and manganese purple (aubergine); this band divides each side into three distinct sections: The upper, with a white-glazed ground, sustains two separate adornments—*i.e.*, two raised medallions with blossoms and foliage in bold relief, and a rich flower and fruit decoration in brilliant colors; the alternating motive being (two) raised circular "Longevity" characters ("Shou") in openwork and gilding.

The lower division, with its white ground, contains a circular decorated medallion on each side, displaying a rampant dragon pursuing the "precious gems," or pearls, amid conventional cloud and flame symbols; two of these dragons are green, alternating with one in aubergine and one in red.

Two narrow and raised key-fret borders in green and purple (aubergine), together with a third band showing a floral decoration on a stippled ground, finish and emphasize the middle and upper divisions.

The white body-glaze is slightly tinged with a delicate and barely visible céladon shade.

Early K'ang-hsi (1662–1722).

Height, $18\frac{1}{8}$ inches.
Body, 4 inches square.

No. 71 No. 72

Pair of Tall Cylindrical Vases, Seven-color decoration
(K'ang-hsi)

No. 71 No. 72

Pair of Tall Cylindrical Vases, Seven-color decoration
(K'ang-hsi)

No. 71

Tall Cylindrical Vase (so-called club shape), with sloping shoulders and attenuated neck, flaring slightly toward the upper rim. White hard-texture porcelain of fine quality.

The embellishment presents a warrior subject, including a rocky landscape and detached cliff-like formations, in relief and carefully picked out in brilliant colors of the "famille verte" variety with gilding, upon a uniformly white glazed ground.

The central figure (crossing a bridge) represents a burly truculent giant (probably Kuan Yü or Chung-kwei) clad in official garb. Other mounted warriors are approaching with different ancient arms, including spears, swords, leaded balls and loops.[1]

In the distance a group of three persons includes an emperor, or commander of high rank, attended by his standard-bearer displaying the character "Ling" (commanding officer), and a dragon displayed amid the conventional clouds completes a strikingly vigorous motive.

The shoulder is decorated with a brocaded arabesque design in red, involving chrysanthemums and four white reserve medallions that show a separate treatment of flowers and fruit in several colors, and a small green scalloping finishes the outer edge.

The neck is encircled near the shoulder by a green and black fret band, and two small scalloped borders form a center division that sustains a red and gold dragon amid clouds and flames in low relief.

The upper rim is bordered by a fret design penciled in red, and the foot is finished by an involuted band of spear-heads.

Produced in the eighteenth century (probably toward the end of the reign of K'ang-hsi).

Height, 29 inches.
Diameter, 8 inches.

[1] An ancient weapon of iron or lead attached to a line, which is thrown at an opponent. The feat is to throw the ball very swiftly from side to side to its full extent.

No. 72

Tall Cylindrical Vase (companion to No. 71), with sloping shoulders and attenuated neck, flaring slightly toward the upper rim. White hard-texture porcelain, of fine quality.

The embellishment presents a spirited warrior subject, including a rocky landscape and detached cliff-like formations, in relief and carefully picked out in brilliant colors of the "famille verte" variety with gilding, upon a uniformly white glazed ground.

Two distinct groups of armed horsemen, in full charge toward each other, are confronted by the appearance of wild animals, including the burly *rishi* giant Chung-kwei(?).[1]

A banner shown by one of the groups bears the mystical symbol "Yang and Yin." Fragments of rocky landscape with conventional clouds concludes the raised and colored decoration.

The shoulder is decorated with a brocaded arabesque design in red, involving chrysanthemums and four white reserve vignettes or panels showing a separate treatment of flowers and fruit, and a small green scalloping finishes the outer edge.

The neck is encircled, at the shoulder, by a green and black fret band, and two small scalloped borders form a center division that sustains a red and gold dragon amid clouds and flames in low relief.

The upper rim is bordered by a fret design penciled in red, and the foot is finished by an involuted band of spear-heads.

Produced in the eighteenth century (probably toward the end of the reign of K'ang-hsi).

Height, 29 1/4 inches.
Diameter, 8 inches.

[1] A favorite myth of the Chinese. He was supposed to be a ghostly protector of the Emperor Ming Hwang (713–762 A.D.), and is sometimes shown riding upon a lion or tiger.

No. 73

Tall Square Vase

Famille verte, showing the four sides

(K'ang-hsi)

No. 73

Tall Square Vase

Famille verte, showing the four sides

(K'ang-hsi)

No. 73

Tall Square Vase, brilliant "famille verte" type (polychrome colors with the green predominating), its rectangular form tapering downward from the curved shoulders, with a slightly everted cylindrical neck (mortar-shaped); the paste is of fine hard texture and rare purity.

The four vertical panels show two separate treatments in superb "over-glaze" decoration and lustrous colors; two sides have a light transparent green ground sustaining individual floral motives of minute and felicitous detail: one side presents a charming combination of the peony and magnolia plants, with their blossoms and foliage, in warm natural tints, springing from behind an open rocky cliff, with pheasants and other birds contributing to the animation; the other green panel carries an old dwarfed peach (or plum) tree with its stems in aubergine (manganese) glaze, bearing white and yellow blossoms; they are encircled by many magpies, birds of good omen, hovering about the fragrance.

The two alternating panels show a white ground with landscape and figures, in the distinctive colors and classic taste prevailing in China during the seventeenth century, under the Viceroy Lang-ting-so, at the King-tê-chên (Ching-tê-chên) factories.

The legendary subject depicted upon one of these panels includes a high mountain (Kw'en Lun) with steep and rugged ledges, through which a distant sea ("Lake of Gems") is visible; in the foreground are gathered legendary beings (Taoist immortals), assembled, it appears, at the mountain realm of the Genii fairy Hsi-wang-mu, who is presented riding on the back of a fabled phœnix (Fêng-huang) flying to the place of meeting, attired as a princess, with a "Ju-i" scepter, and nearing the old sage, presumably Lao Tsze, the ancient Chinese philosopher (termed also "God of Longevity," and appearing with a less pronounced high forehead than usual), who stands upon a high projecting ledge; he is about to be charged with an important mission by Hsi-wang-mu for a distant votary, and, possibly, to receive a "sacred peach" from the Genii fairy.

The fourth panel, on the reverse side, presents a more domestic scene, and one that may be also interpreted from Chinese legends. Lao Tsze, as history has it, was a very small man, and is here so represented, and in the act of delivering the "sacred peach"

of longevity coming from the fabled tree "Fan-tao" growing in the domain of Hsi-wang-mu, conferring with it the gift of immortality on the venerable person depicted, possibly the King Mu, who in his travels (B.C. 985) was entertained by this fabled queen of the Western regions: or it may be the fairy-queen's future consort, Tung Wang-kung, an Eastern king.

A young prince stands by this favored mortal, fondly embracing him, while a very tall person in court attire is holding a scroll, indicating a possible interruption in the reading of a state paper.

A child in a wheel-chair, with an attendant, is engaged in the meantime watching the antics of three boys passing near the terrace; palms and an old pine tree in the background complete a masterly handling of this group, that is probably copied from the early masters of the Sung or the Yuan dynasty.

The four panels described are surrounded by a margin with fine lines, effectively framing them, and the curved shoulders carry peach blossoms. A medallion, also in the form of this fruit, with green ground, embellishes the neck, portraying Lao Tsze borne on clouds and holding a branch of the sacred peach tree, which, legends state, blossoms every three thousand years and yields its fruit three thousand years later. An inscription on the neck finishes the fascinating homogeneous decoration of this vase: from a little poem, entitled "Mu-tan" (Peony), the author of which was Han Tsung, who lived during the T'ang dynasty. The poem refers, in part, to "the dew of the fairies' golden hand," and also to "the precious hall," alluding to the Han-lin Academy. "The jewelled hall," a term of respect for the Han-lin (Professor F. Hirth, Ph.D.). S. Lockhart's "Manual of Chinese Quotations" gives a transcription of this poem reading: "In the morning its beauty widely spreads the dew of fairy hands; at night its fragrance intensely attracts the wind of the Jade-stone hall," a reference to the reputation of Han-lin academicians.

The foot is in biscuit, with sunken panel bearing a blue leaf-mark (Artemisia), with a small ancient inscription under glaze.

Its provenance is ascribed to the era of K'ang-hsi (1662–1722).

Height, $19\frac{1}{2}$ inches.
Shoulder, $5\frac{7}{8}$ x $5\frac{7}{8}$ inches.

GROUP WITH A COLORED FOUNDATION

THE tall square vases with a reserved design of transparent enamel glazes against a colored foundation properly constitute a distinct class by themselves, and they have for centuries ranked among the noblest creations of the Chinese ceramist. Esteemed by native connoisseurs, they have also held a high place in mandarin and princely collections.

The several examples represented here are of a particularly high order, with all the characteristic attributes in point of paste, and rare colored glazes, which easily distinguish them and the period. It may be freely stated that their degree of excellence in technique, form, and embellishment has not been reached in former eras nor since.

With regard to certain colored glazes which are taken as distinguishing marks, attention may be called especially to the tints of manganese purple, to their peculiar transparency and shades, and to the emerald and yellow-toned greens which always characterize the early products of the K'ang-hsi era, while the yellow enamel color is itself also noteworthy. *Vide* Nos. 74 and 75.

No. 74

Tall Square Vase, Imperial yellow-glazed ground, with the so-called hawthorn blossoms and other symbolic flowering plants, held in reserve.

A fine rectangular form is presented, tapering down from the shoulder, with a slightly flaring cylindrical neck, like a chemist's mortar. The porcelain is of fine hard texture and sustains a most resplendent floral embellishment, that, with changes in the ground-color, give sumptuousness to its extraordinary decorative splendor.

Each of the four vertical panels carries a superb symbolic decoration of a flowering plant, that indicates its season—*e.g.*, the fair peony (for spring) is represented in full bloom, and large; several are colored in brilliant red, relieved by one in purple and another in white, growing on strongly marked and knotted branches, glazed in neutral aubergine, springing from amid open rocks and other herbage in varying shades of green, and all carefully rendered, including some birds.

The second panel displays the radiant lotus (for summer) boldly drawn and penciled in a strong red; the large and long stems are in green, and grow among different ferns, in shallow water, with several insects hovering above.

The symmetrical chrysanthemum (for autumn) fills the third panel, showing the flowers carefully penciled in red, with here and there one picked out in purple glaze, growing from the side, among rocks on an elevation, and in strong outline against the yellow body-color.

The delicate blossoms of the wild prunus (for winter) fill the fourth panel, showing many of the flowers in red; the branches are carefully picked out in aubergine glaze, with darker hatching of the same tint, and rooted among rocks on the side of a precipice. The rendering of the finely tapered stems and branches, bearing the blossoms in diminishing sizes, is typical, and tends to give perspective value to the otherwise flat unshaded coloring. This freely handled floral motive is animated by a few birds hovering above the fragrant blossoms.

The mortar-shaped neck is also invested with a yellow glaze and flowering plants involving insects and butterflies, including two dark-green and yellow chevron-fretted

No. 74

Tall Square Vase

Imperial-yellow ground, showing the four sides

(Early K'ang-hsi)

No. 74

Tall Square Vase
Imperial-yellow ground, showing the four sides
(Early K'ang-hsi)

bands that finish the upper and lower edges, with a purple line on either side. Sprays of floral blossoms finish the shoulders.

A white-edged margin with fine purple lines frames the four panels, and completes an altogether characteristic decorative design, that is enhanced by the wonderful richness of the colored enamels, exemplifying one of the rare types produced under the Emperor K'ang-hsi, and ascribed to the prefecture of Lang.

The foot is partly in biscuit and incloses a sunken white-glazed panel with the six character-marks in blue of Ch'êng-hua (1465–1487) of the Ming dynasty (apocryphal).

The combined colors attest its provenance as early K'ang-hsi or Ts'ing-yao.

Height, $19\frac{7}{8}$ inches.
Diameter at shoulder, $5\frac{7}{8}$ inches.
Diameter at base, $4\frac{5}{8}$ inches.

From the collection of Chang-yen Huan, formerly Minister at Washington and special Imperial envoy to England for the Queen's Jubilee.

No. 75

Tall Square Vase, with light-green ground, of the so-called hawthorn class, its rectangular form tapering downward from the shoulders, with a slightly flaring cylindrical neck.

The paste is hard and of fine dense texture, agreeably sustaining a soft light-green glazing that is of rare mottled quality, harmoniously blending with the emblematic flowering plants, rendered in low tones, with masterly freedom and much delicacy, in the typical glazes of the early K'ang-hsi palette.[1]

Each of the four vertical sides indicates a season by its distinctive flower—*e.g.*, the peony, for spring, is represented in aubergine and yellow, with the knotted and strongly marked branches, in neutral manganese glaze, springing from near large pointed rocks, amid other herbage, all picked out in various green, purple, and yellow glazes.

The lotus, for summer, is naturally displayed on the second panel, with large leaves, its seed and long stems growing in shallow water and among ferns and grass; two ducks in the foreground, together with insects above, lend life and aid the composition.

The chrysanthemum, for autumn, fills the third panel, and is shown clustered among large rocks that project from the side of an elevation, all carefully glazed in various greens, yellow, purple, and aubergine, in strong outline against the pale-green ground-color.

The blossoms of the wild prunus (hawthorn), for winter, are represented on the fourth side, rooted close to a large pointed rock, with the numerous branches knotted and knurled to suggest an old tree, and glazed in neutral-toned aubergine with dark hatchings; the foliage is picked out in varying shades of green, while the blossoms are in white reserve, with yellow in the coronas, carefully drawn in various sizes from the full-grown blossom to the smallest buds; two magpies hover above, one of which is yellow and the other purple, while both have green wings; a small disk represents the sun on this and on the peony panel.

[1] The few examples of this class known to-day have been ascribed as made under the prefecture of Lang, who retained his office until about 1688; but in the year 1683 the Emperor appointed Ts'ing-ying-hsuan as superintendent, and it was he who especially became famous for such objects, known in China as Ts'ing porcelain.

No. 75

Tall Square Vase

Light green with brown, shown at its base

(K'ang-hsi)

No. 75

Tall Square Vase

Light-green ground, showing all sides

(K'ang-hsi)

The four edges of the vase have yellow-glazed margins and a line of aubergine framing each panel.

The mortar-shaped neck is also invested in pale-green glaze, like the sides, and sustains various flowers, butterflies, and insects which are dispersed over the field; dark-green and yellow chevron-fretted borders, at the lip and edge of shoulder, accompanied by a small band in purple manganese, finish the neck. Each shoulder displays emblematic fungus forms, among grasses, in purple and yellow.

The foot is partly in biscuit, and the white-glazed sunken panel bears the six blue character-marks of the period Ch'êng-hua (1465–1487). Dynasty of the Ming (apocryphal).

Paste and translucent glazes are characteristic Ts'ing-yao types produced under K'ang-hsi.

Height, $19\frac{3}{4}$ inches.
Diameter at shoulders, $5\frac{3}{4}$ inches.
Diameter at base, $4\frac{5}{8}$ inches.

From the collection of Chang-yen Huan, formerly Minister at Washington and special Imperial envoy to England for the Queen's Jubilee.

PORCELAINS WITH A BLACK GROUND

THESE porcelains, showing the reserved design separately treated in light transparent and opaque enamel colors, form a characteristic class by themselves. This mode of decoration, originating in China, has for centuries been applied upon both biscuit and the purest white paste. It may be stated that to fix the opaque black enamel, and to cover the ground and to assimilate evenly, taxed the skill of the ceramists of early periods, so that such products afford standards of excellence to all subsequent eras and remain unrivaled to this day.

The dull black enamel color is developed under the action of a central fire, of an intensity suited to the fusibility of the metallic oxides used. To produce the desired color white lead is employed, mixed with oxides of cobaltiferous manganese and copper. In some pieces made in more recent periods, the black enamel shows clear signs of a treatment to reduce its natural brilliance in imitation of the older specimens.

The brilliant black enamel is obtained from oxides of manganese and calcined cobaltiferous ores, with a mixture of certain proportions of ferruginous earth, which gives the brown tinge called in China "Tzü-chin."

The number of metallic oxides used for other colors, viz., green, yellow, amber-green, etc., although limited, were combined by the ceramists in varying mixtures, so as to obtain many contrasting tints of special beauty and quality.

No. 76

Square Vase, "black-hawthorn" variety, tall, with rectangular body tapering downward from curved shoulder that unites with the graceful flaring (mortar-shaped) neck: the porcelain is of dense white kaolinic paste, and of fine texture, showing at the foot and on the edges of the four panels.

The four sides are superbly embellished with favorite Mandarin flower subjects, in brilliant polychrome colors, pleasingly relieved by the soft greenish-black enameled ground.[1]

Graceful flowering plants are presented on each vertical panel, that symbolize a season: *i.e.*, the fair peony for spring, the lotus for summer, the chrysanthemum for autumn, and the wild prunus (hawthorn) for winter, showing the blossoms in red and white; all are skilfully rendered in drawing and in typical colored glazes, including red of iron, with the foliage and rugged masses of rocks in various brilliant shades of green; the stems are glazed a characteristic manganese (purple tone) employed during the prefecture of Lang, under the Emperor K'ang-hsi.

The neck and four corners of shoulder are separately enriched by sprays of blossoms and flowers, with the black ground-color of body; two narrow borders in "herring-bone" chevrons, picked out in green and yellow glazes, encircle the top and the base of neck.

The foot is in biscuit, and has a sunken glazed panel bearing the six (apocryphal) Ming marks of Ch'êng-hua (1465–1487), but the specimen may be ascribed with more certainty as early K'ang-hsi (1662–1722).

Height, $20\frac{1}{8}$ inches.
Diameter at shoulder, $5\frac{3}{4} \times 4\frac{3}{4}$ inches.
Diameter at foot, $4\frac{1}{2} \times 4\frac{1}{2}$ inches.

From the collection of Chang-yen Huan, formerly Minister to Washington and special Imperial envoy to England at the Queen's Jubilee.

[1] Specimens with a black enameled ground in which the design is reserved for a separate glazing are among the inventions for which the Chinese deserve special credit, as they are technically among the most notable productions handed down to us from those remarkable epochs in ceramic art; from which we may amply adduce the great skill of ancient ceramists, aside from any designs by their great painters which may have inspired them.

No. 76

Square Vase

Black-enamaled ground

(K'ang-hsi)

No. 78

Tall Vase

Black hawthorn

(K'ang-hsi)

No. 77

Square Vase

Black hawthorn

(K'ang-hsi)

No. 76

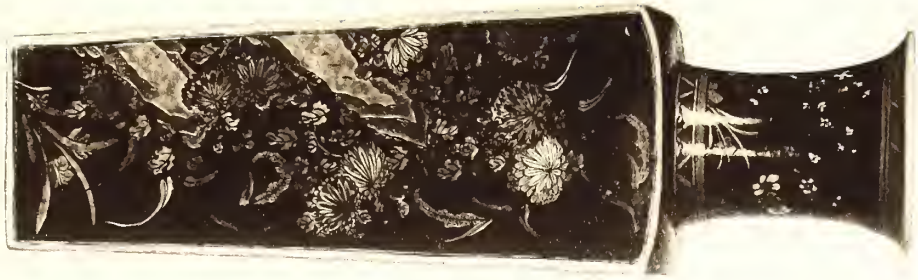
Square Vase
Black-enameled ground
(K'ang-hsi)

No. 78

Tall Vase
Black hawthorn
(K'ang-hsi)

No. 77

Square Vase
Black hawthorn
(K'ang-hsi)



No. 77

Tall Square Vase, with "black-hawthorn" embellishment, its rectangular form tapering downward, and shoulder slightly curved, with mortar-shaped neck: the paste is of dense kaolinic texture, that shows on the reserved white margin bordering the edge of each panel.

This vase is invested with a heavy lustrous green-black enamel that attractively sets off the imposed decoration on the four sides, displaying with fascinating fidelity the branches of the wild prunus ("Mei") tree, springing alternately from the shoulder or base, and profusely covering each of the panels with white buds and blossoms, surrounded by fluttering or flying birds, all picked out and harmoniously glazed in light transparent colors, with strongly outlined branches glazed in a neutral tint of aubergine (manganese) shaded by hatched lines and knurls in a darker tone.

The four corners of shoulder bear white clusters of the same blossoms, and the neck, also in black, holds butterflies and lotus flowers alternately; the square foot is biscuit (unglazed).

Era of K'ang-hsi (1662–1722).

Height, $19\frac{7}{8} \times 5\frac{3}{4}$ inches.

No. 78

Tall Vase, baluster-formed, of the "black-hawthorn" type.

The porcelain, which is of a hard white quality, is invested with a soft greenish-black-enamel body-color, carrying a typical reserved design of the wild prunus ("Mei") tree, with its growth of sturdy branches and stems bearing white and green blossoms, with yellow centers carefully drawn with minutest details and finely disposed upon the body of the vase, with foliage and birds picked out in varying shades of transparent green and yellow glaze; the knurled branches, starting from the base, are in neutral-toned aubergine (color of manganese), and spring out amid openwork rockery, in varying shades of green glaze.

The paste, together with the enamel colors and the beautiful contour, jointly present a typical specimen of the K'ang-hsi era (1662–1722).

Height, 15 1/2 inches.
Broadest diameter, 8 3/4 inches.

No. 79

Presentation Dish

(Exterior)

No. 80

Large Bowl

(K'ang-hsi)

No. 79

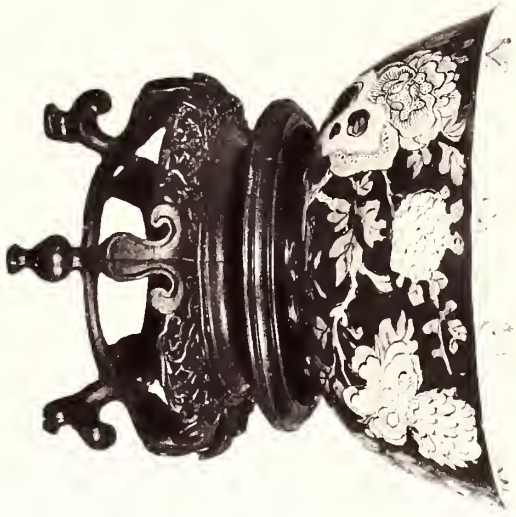
Presentation Dish
(Interior)

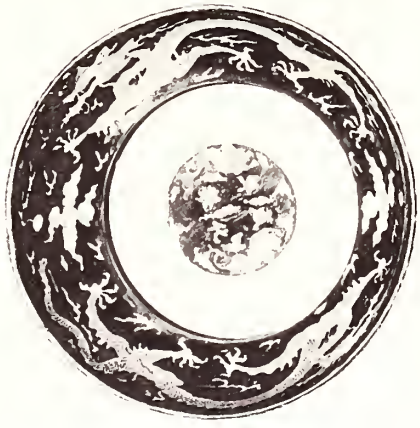
No. 80

Large Bowl
(K'ang-hsi)

No. 79

Presentation Dish
(Exterior)





No. 79

Presentation Dish, of fine-textured white porcelain, with exquisite enameling and finish.

The center panel of face is decorated with a rampant Imperial dragon (five claws), in lustrous black enamel, pursuing the "sacred pearl" among nebulæ of fire, relieved by a light transparent green ground, with double black lines, and bordered by a soft-toned white glaze.

The under side is bordered with brilliant black glaze, showing two iridescent green dragons, with five claws, carefully drawn amid conventional fire motives; underneath shows a white glazed foot and a circular dragon medallion with nebulæ of fire, bearing the "Nien-hao" in four characters.

Era of Ch'êng-hua (1465–1487). Apocryphal, and likely of the Ts'ing dynasty (K'ang-hsi, 1662–1722).

Height, 1 1/2 inches.
Diameter, 7 inches.

No. 80

Large Bowl, of fine-grained hard-paste porcelain.

The exterior sustains a freely designed floral motive, picked out in light transparent glazes, and relieved by a brilliant jet-black ground; the freely drawn flowers include the peony, magnolia, and hydrangea. The interior is also decorated, showing yellow and green blossoms with stems and foliage, against a pale white-glazed body.

The white foot bears a blue ring with a grass-mark under the glaze.

Era of K'ang-hsi (1662–1722).

Height, $3\frac{1}{2}$ inches.
Diameter, $7\frac{1}{2}$ inches.

EARLY SPECIMENS

THIS group of more primitive pieces may be ascribed to provinces of China where the manufacture of porcelain or pottery has long been obsolete; their exact date of production, also, remains a mooted question. It may be stated that the first pieces of their kind which were received from China were designated by native experts as Sung or Yüan porcelains, and nobody then in Europe or in America knew about such classic Chinese objects. Since, however, they have been absorbed by museums and figure in some of the most noted collections to-day, others of a similar type have followed. While such objects were made during the Ming and also in later periods, it is very possible that these particular pieces here under our view can be placed as belonging to the transitory era between the Yüan and the Ming dynasty; and may have been inspired by more ancient pieces of baked clay in their remote turn.

The examples of this class are always glazed on the biscuit (*i.e.*, paste baked in a kiln) before the colors are fixed by a second firing, and generally the biscuit shows through the glaze here and there in various ways, according to thickness of glaze, accident or intention, and sometimes owing to the disintegration of the glaze itself or the prevailing conditions of usage; but the paste shows in such objects to have less kaolin than later porcelain, or the porcelain used for other types.

The embellishments, which are modeled in low relief, perforated, or engraved, afford outlines for the different enamel colors, among which may be particularly noted a deep lapis-blue, shading into purple or violet, often resembling the color of plum-skin, or aubergine, amber-yellow, and a turquoise color varying in tints with epochs of production. The vitreous green is generally used for interior glazing; on late pieces, however, this color appears in the embellishment of the exterior.

These specimens possess additional interest by reason of the fact that they enable us, at this period, to picture to ourselves what some of the early porcelains or potteries were like.

No. 81

Cabinet Vase, biberon shape (late Yüan or early Ming), the body widening upward, with attenuated neck, of dark and heavy-textured porcelain, sustaining outlined decoration in low relief, picked out in amber and turquoise-colored glazes, on a dark lapis-blue ground of unctuous texture.

The design, imposed and engraved on body, consists of a free-flowering stem with foliage, alternating with an ornamental motive of open coral-like rockery, interspersed with small aquatic star-shaped figures. The decoration is completed by interlaced strings of pearls, in white with intaglio pendants in yellow and turquoise, hanging from the shoulder, and the base is surrounded by rudimentary foliations in turquoise.

The under foot and interior of neck are in dark-brown biscuit.

Yüan dynasty (1260–1367). Ming dynasty (1368–1643).

Height, 12 inches.

Diameter, $5\frac{3}{4}$ inches.

No. 81

Cabinet Vase

(Late Yüan or early Ming)

No. 83

Massive Jar, with reticulation

(Sung)

No. 82

Cabinet Vase

(Late Yüan or early Ming)

No. 81

Cabinet Vase
(Late Yüan or early Ming)

No. 83

Massive Jar, with reticulation
(Sung)

No. 82

Cabinet Vase
(Late Yüan or early Ming)

No. 82

Cabinet Vase, biberon form, widening upward, with attenuated neck, of heavy-textured Yüan or Ming porcelain, sustaining an outlined decoration imposed on the paste, in low engraved relief, and separately glazed in turquoise, with a dark amber-colored biscuit showing through, against a ground of dark lapis-toned blue.

The embellishment consists of four slightly raised plants with foliage, glazed in turquoise-blue, and a scallop-shaped bordering, with strings of beads and floral sprays in each separation; the base is encircled by a band with rudimentary ornament and foliated form, also in turquoise.

The interior of neck is in green glaze of vitreous quality, and the foot bears a sunken panel in the same glaze, with a biscuit rim.

Yüan dynasty (1260–1367). Ming dynasty (1368–1643).

Height, 12 inches.
Diameter, 5 1/2 inches.

No. 83

Massive Jar, oviform, reticulated and of heavy Sung paste, with its own porcelain pedestal, glazed partly in purple, with turquoise and amber-yellow trimming, "sur biscuit," which shows through the edges of ornamentation and at the foot, with less kaolin than later porcelain.

The outer casing, which is superposed on an interior vase of solid form, presents both raised and incised ornamentation, that is most vigorously modeled and undercut in the paste; the design, which is archaic and rudimentary in parts, presents the eight (Pa-sien) immortals, or legendary beings, surrounded by conventionalized clouds, and ornate perforations.

The figures are partly glazed in deep purple, while their heads and hands are reserved in the biscuit form.

A bordering in scalloped form, and with openwork inclosing symbols and birds, is clearly defined by its foliations in turquoise, finished at each upper point with a rosette, and at the lowest points with tasseled pendants that sustain finely modeled rudimentary masks of demons, against a shell-like shield; between the tassel and mask the cords hold alternately an intaglio ornament and a button.

The base is embellished by a conventional wave border in turquoise-blue, and the neck is finished by a fringed bordering, with the rim glazed in purplish-blue, and the interior glazed in a light mottled turquoise.

The foot is in biscuit and shows the paste of gritty pottery texture.

The pedestal is in the form of a raised stand with incisions through the body, glazed in dark blue and turquoise, with bordering in yellow matching the vase.

Early Sung (960–1259).[1]

Height of vase, 11 1/2 inches.
Diameter at base, 8 inches.

[1] Descriptions of "Chün-chou" pottery of the Sung dynasty, quoted in the "T'ao-shuo," or treatise on pottery (an early native work), would lead one to believe that this example could easily have come from those kilns (eleventh to thirteenth centuries), as the color of "prune-skins," or "purple-brown," or a "purple-like ink," is referred to, as well as a green called "parrot-green." The gritty or sandy paste also corresponds with the records of several authorities.

This example is certainly one of the oldest of its class that has come before me. The paste differs from Ming specimens or Ming reproductions of older types, and the jar may well be classed as of an early era in the Sung dynasty.—J. G.

GLOSSARY

GLOSSARY

Many of the technical terms are explained in other parts of this book.

ACCOMPLISHMENTS, the four (of the Chinese scholar), music, chess, calligraphy, and painting, often represented on porcelain.

AMITÄBHA, the most popular Buddha, both in China and Japan, dating from the third century of our era (it is only since the fifth century that he has been placed in the foreground in China). Amitâbha is supposed to preside with Kwan-yin over the Paradise in the West, where the good may enjoy long ages of rest. See S'âkya-muni.

ARHATS (a Sanskrit term meaning "worthy" or "deserving"), the immediate disciples of Buddha. The Chinese increased their number from sixteen to eighteen (Lohan) during the T'ang dynasty. The last two enrolled are constantly represented apart from the others, their attributes being the tiger and dragon. The Arhat is the perfect Arya, attained only by passing through the different degrees of sainthood, and implies the possession of supernatural powers.

ARMORIAL PORCELAIN: during the period of K'ang-hsi and, later, under Yung-chêng and Ch'ien-lung, it became customary for nobles and wealthy individuals in Europe to order porcelains made in China bearing their family arms. Among these may be found the arms of distinguished families of England and France and the provinces of the Netherlands.

AUBERGINE, a purple or plum-colored glazing derived from the oxide of manganese: aptly named by the French. Its tint resembles the rind of an egg-plant.

BAMBOO ("Chu") is an emblem of longevity (owing to its durability) frequently depicted on porcelain. The bamboo grove was the resort for scholars in former times.

BATS are constantly depicted on porcelain. Looked upon as of good omen, when five bats ("Wu fu") are grouped together it signifies the five blessings, longevity, riches, love of virtue, serenity, and an end crowning life; the Chinese character for "bat" and "happiness" having the same pronunciation.

BISCUIT is the product of unglazed paste of porcelain which has been baked in a kiln.

BLANC DE CHINE, white-glazed porcelain without a colored decoration or painting.

BOCCARO WARE: a name applied to red or brown Chinese pottery, which may be decorated in enamel colors or lacquer. On the most ancient specimens the surface shows a patinated effect like old bronze.

BODY, OR PASTE, the porcelain substance of which an object is made. See Paste.

BROCADED PATTERN, a term applied where the ground or field is covered with an all-over design in arabesques, or with flowers and foliage in two or more colors, copied sometimes from rich textile motives.

BUDDHISM, called in China the religion of "Fô," was introduced into that country during the first century A.D. Its favorable reception was due largely to its tenets, which allowed the incorporation of strange deities. The first "Sûtra" was translated into Chinese in the year A.D. 67, during the time of the later or Eastern Han dynasty, by Kas'yapa Mâtanga, a disciple of S'âkyamuni, who entered China with Han Ming-ti's embassy on its return from Badakshan. By its means the Buddhist doctrines first became known in China. Such translations from the Sanskrit form the earliest and still continue to be the most important part of Chinese Bud-

dhistic literature and art. During the first eight centuries of the existence of Buddhism in China, the circle of S'âkyamuni's disciples (Arhats) comprised the same number as in India (sixteen), which was increased in the ninth century A.D. by the enrollment of two additional disciples to its present complement.

BURGAUTÉE, lacquered Chinese porcelain: generally applied to a black-lacquered ground-color elaborately inlaid with mother-of-pearl and plates of silver or gold leaf, or landscapes with small figures; produced under K'ang-hsi.

BUTTERFLY PATTERN, a mode of embellishment in which this insect appears. The finest type, as well as the rarest, was produced during the era of K'ang-hsi, and belongs to the "famille-verte" variety. Butterflies ("Hu-tieh") are often employed in decoration as a sign of conjugal felicity, and, in fact, the butterfly may be called the Chinese Cupid.

CÉLADON (designated by the Chinese as "Ch'ing"), a pale- or sea-green glaze of rather wide range in tones, and of varying degrees of transparency. The word "céladon" was first used to designate the bluish- or greenish-gray costumes worn on the stage by shepherds, and came into vogue during 1612, when the pastoral romance "L'Astrée" was brought out by Honoré d'Urfé, "Céladon" being the name of the hero, who first appeared in such neutral green cloths, so that this color was named after him, and became fashionable. Chinese porcelain soon thereafter appeared in Europe, and, being glazed in a light green, this name was fixed upon it directly; but in Persia and some other Eastern countries céladon ware was long known under the name of "Martabani."

CH'-LIN. See Ky-lin.

CHING-TÊ-CHÊN (Pekinese). See King-tê-chên.

CHRYSANTHEMUM, an emblem of autumn and symbol of joviality. This flower is valued for its variety and richness of color.

CITRON FRUIT. See Hand of Buddha.

CRACKLE, a term applied to pieces in which the glaze exhibits a crackled effect running over the surface like broken ice, obtained by preparing the respective proportions of steatite, silica, and alumina in the composition of the glaze; in this manner the crackle can be produced in various sizes at will. The large and more irregular crackle on old specimens is called "crab claws," and the smallest "fish-spawn" or "shad roe." The fine examples of dark turquoise usually have this latter characteristic.

The oldest crackle ware dates back to the most remote periods, antedating that in which porcelain was produced by many centuries. The type called in China "Mi-sê," of a pale *café-au-lait* color, is probably older than céladon crackle. Another type of crackle was called "Tsui-khi-yao," and was produced in the thirteenth century. In some examples the crackled glaze is a striking part of the embellishment, especially when the network of the cracks is filled with a red or black coloring; the most notable being those that exhibit two distinct effects, a large crackle colored in one stain, and a smaller in another.

CRICKETS are frequently kept in special cages, and persons of high rank as well as others amuse themselves by irritating two insects in a dish and then betting on the prowess of their favorites.

DOG FO, sometimes called "lion Fo," or T'ai Shih, a chimera with grinning muzzle and sharp teeth, curly mane, and big claws, generally represented playing with a ball ("chu"): the habitual defender of the threshold.

DRAGON, emblem of the Emperors of China; the number of claws marks the rank of the wearer. Thus the Imperial dragon, *lung*, has five claws; and the dragon of princes of the third and fourth ranks, only four claws.

The *lung*, or dragon, is chief of the four Chinese supernatural beasts. Regarded as the king of the scaly tribe, in its usual form it is a composite monster with the scowling head of the camel, horns of a deer, eyes of a rabbit, ears of a cow, neck of a snake, scaly serpentine body, claws of a hawk, formidable paws of a tiger, and curious flame-like appendages to its shoulders.

The dragon of the sea assumably ascends in waterspouts, and is regarded as the ruler of all its phenomena, and as such is worshiped and feared by Chinese fishermen. The superstition of all classes toward it is probably a modified relic of the wide-spread serpent-worship of ancient times. (Williams's "Middle Kingdom.")

In art, the colors vary according to the taste of the artists, but white, yellow, and blue

are perhaps the most frequently seen; each shade having its own symbolical meaning, although the *huang-lung*, or "yellow dragon," is the most honored of the series or tribe. As an emblem of majesty its name is a euphemism for that of the Emperors of China and Japan; the Imperial throne (*lung-wei*) becoming the "dragon-seat," the face of the ruler (*lung-yen*), the "dragon countenance."

DRAGON'S-EYE FRUIT ("Lung-yen"), *Nephelium Longanum*.

EGG-SHELL ("t'o-t'ai"), so called from its being supposed to be no thicker than the shell of an egg. These fragile pieces are made usually in "hard paste" and of the purest materials, carefully prepared and manipulated through every stage, from the wet clay to the baking and the final glazing and painting. In the history of King-tê-chên we find that a quasi egg-shell (known as "Han P'i") was produced during the Lung-lo period. Ming writers refer to their porcelain as being made as "thin as paper" and called "t'o-t'ai," or bodiless; but allowance must be made for their flowery Eastern style of writing.

The most notable egg-shell to-day is the "famille-verte" type, made under the Emperor K'ang-hsi, followed by the esteemed "famille-rose" egg-shell porcelain of Yung-chien and Ch'ien-lung. True egg-shell presents great difficulties in its manufacture, and requires extraordinary dexterity on the part of the ceramist artists to produce it perfectly.

ENAMEL, a term applied to colored glazes employed in painting on porcelain, as well as to the opaque white coating that is sometimes spread over a coarser quality of porcelain, and used especially upon large pieces.

In technology the term is exclusively reserved to enamel painting over the glaze.

The Chinese style of painting with these enamel colors differs entirely from the European; especially is this so in older specimens, where the forms are not modeled, and only strokes of black or darker shades define the outlines. The colors, laid on in flat tints, are stronger and more decorative than in European products, and a lightness of shades gives a peculiarity which makes them approach nearer than any other to the vitrified substances known as enamels. Chinese porcelains are therefore characterized by simplicity and by a greater degree of uniformity.

The varieties of the center or muffle-fire colors have played probably as important a part in the high reputation gained by Chinese porcelains as have the originality and harmony of the designs or forms.

ENGOBE. See Slip Decoration.

EUROPEAN PATTERN. The influential position occupied by the Jesuits was maintained chiefly by their high attainments in the sciences and as members of the Board of Astronomy down to 1814. Contemporaneously with this, they exercised considerable influence upon other matters not directly connected with the studies for which they were famous. Through them was brought about a style of decoration on porcelain, for the Palace and for general use, that was purely European in its character, going so far as to reproduce objects from European capitals as well as copying the dress and scenes of European life.

On certain Ch'ien-lung, Chia-ching, and Tao-kuang porcelain a decided tendency is shown toward Western detail; in some pieces may be noted a marked resemblance to arabesques and foliated ornamentation, evidently derived from illuminated missals and due largely to the influence of the missionaries and their schools. Besides these, the Imperial household was greatly impressed with the enamels of Limoges, snuff-boxes, and European watches which came to China from France, especially during Yung-chêng's reign, so that several Jesuit brothers were commissioned to make European designs for the decoration of porcelain, and every object not perfect was rejected by the superintendent of the Imperial factory. Many of these gradually passed into other hands. Possessing novelty to the Chinese mind and interest from the fact that they were appreciated at court, these objects would serve as models in the decoration of ordinary ware, and thus account for the decadence of the earlier Mongolian character on such objects.

FAMILLE ROSE, a term given by Jacquemart to objects in which the rose-color may dominate the over-glaze decoration.

FAMILLE VERTE, a term applied by Jacquemart to a class of over-glaze decoration in which green enamels are dominant.

The foregoing terms, although first decried by some writers on Chinese porcelains, have proved very useful in quickly describing the character of such specimens.

FÊNG-HUANG, or FÊNG-HWANG (frequently translated as "Phœnix"), is the generic designation usually employed for a fabulous bird of wondrous form and mystic nature, the special emblem of the Empresses of China. In works of art, it is a nondescript bird of paradise or a compound of a peacock with the addition of five gorgeous colors, typical of the five cardinal virtues. In literature, it is said to have the head of a pheasant, the back of a swallow, the neck of a tortoise, and the outward semblance of a dragon. (Mayer.)

Early legends narrated that this bird made its appearance as a presage of the advent of virtuous rulers.

FILLETS, pieces of red cloth or tape looped or tied round anything believed to possess the efficacy of a charm. They are, in fact, to the charm what the halo is to the deities or gods and goddesses.

FISH. The carp and perch are the two species most employed in art.

Two fishes, united by loops or fillets, have reference to domestic felicity. The perch, called "Fu," is supposed to go about in pairs; and this word having the same sound as "Fu," happiness (meaning also plenty), by increasing the number to two (following the usual Chinese method of expressing a superlative) it is made to mean a wish for the utmost plenty.

FLAMBÉ ("Yao-pien") or transmutation commonly termed "splashed glaze": a variety of colors in accidental or wilful dappled effect.

FU, or FUH, a character meaning "Happiness": often represented on presentation porcelain in circular seal or other form.

FUNGUS ("Lin-tchi" or "Ling-chih"), *Polyporus lucidus*, which grows at or near the root of trees. As it is very durable when dried, it has been considered by the Chinese as an emblem of longevity, and frequently employed in decoration or as a mark on porcelain, together with the grass which grows near it.

GENII ("Yü Sien"), a certain race of immortals, who have eaten of the leaves of the tree called "K'ien." The result of this food is that the bodies of those who eat of it become pellucid as crystal. This notion is derived in part at least, as would appear, from Buddhist Sûtras, where a tree, called the tree of the King of Drugs, is said to grow on the Himalayas, and to possess such magic virtues that whoever smells, touches, or tastes it is immediately healed of all diseases. (Mayer.)

GLAZE, the thin glassy covering of porcelain. In China it is made of pè-tun mixed with lime, petrosilex, and fern ashes; "hoa-chi" (steatite) is also used, sometimes mixed with the glaze and at other times in the paste; another substance used in the same way is called "Yeou-ko" (d'Entrecolles).

The glaze is prepared to a liquid state and applied by immersion, by sprinkling, or by being blown from a tube with gauze. See also Enamels.

GOURD ("Hu-lu"), an emblem of longevity, owing to its durability when dried.

GRAVIATA (a term rarely used), Pekin porcelain, made as a yearly tribute to the Emperor, who, having a large collection of it, often presents it to European and other visitors. It was produced particularly under Ch'ien-lung (1736–1795) and the succeeding period of Tao-kouang. Large vases, and especially bowls, exist of this class, with a yellow, rose, or pink ground, usually engraved in small patterns and covered over with other enamel colors in rich arabesque motives. Large medallions are left in white reserve for separate flower and bird decorations.

The bowls are generally known as "medallion bowls," and come also in a yellow-citron or crimson body-color, with similar engraved field.

HALL-MARKS, a form of inscription on Chinese porcelains, often put on pieces according to the fancy of the decorator; but as the artist used the more or less romantic designation of his studio as a "nom de plume," or the seal of the superintendent of the Imperial factory, much uncertainty exists as to these so-called "hall-marks." They are found on pieces of varying qualities, from those made and inscribed with the name of an Imperial pavilion to the "flowery" trade-mark of some particular shop where they were subsequently offered for sale.

HAND-OF-BUDDHA ("Fo-show"), or "Buddha's-hand," a peculiar kind of citrus fruit

(*Citrus Sarcodactylus*), cultivated in China, terminating in long, narrow points like fingers, hence called "hand of Fo" or Buddha. It is made to run to rind, and its odor is said to be powerful, although rather pleasant. The citron is common in southern provinces, and extraordinarily large, but scarcely eaten; being put on a dish to please the eye and smell.

HAPPINESS, GOD OF ("Fu Hsing"). See Lao Tsze.

HARD PASTE ("pâte duré"), a term used for white Chinese porcelain proper. It is formed of two materials — one, called kaolin, which is derived from a feldspathic clay (see Kaolin and Porcelain); and the other, called in China "pè-tun," a mixture of feldspar and quartz that by careful preparation is turned into a fine white fusible substance.

The paste of fine hard porcelain is translucent and vitrified, differing from ordinary earthenware as — for example, faïence — in both respects, and from stoneware, which has no clear ring. See Soft Paste.

HAWTHORN, an English trade term used to designate the prunus-blossom ("Mei-hwa") decoration: notable in the blue and white and also among the several colored grounds, *i.e.* black, green, and yellow, hence the so-called blue hawthorn, the black hawthorn, etc.

HO-HO (Japanese): a term frequently used incorrectly. See Fêng-huang (Chinese).

HSI-WANG-MU (literally, "Royal Mother of the West"), the legendary Queen of the Genii, who is supposed to have dwelt in Central Asia among the Ku'lun Mountains (also written Kw'en-lun and identified by modern geographers with the Hindu Kush), where she held court. Lich Tsze gives a fanciful tale or allegorical rhapsody based on the entertainment with which King Mu of the Chou dynasty was honored and enthralled by the fairy queen during his famed travels (about 985 B.C). In later ages the superstitious vagaries of the Emperor Wu Ti of the Han dynasty (died 87 B.C.) gave rise to innumerable fables respecting the alleged visits paid to that monarch by Hsi-wang-mu and her fairy troop. The imagination of the Taoist writers of the ensuing centuries was exercised in glowing descriptions of the magnificence of her mountain palace close by the "Lake of Gems" and the "forests of chrysoprase," where the "tree of jade-stone," which is the tree of life and the peach-tree of the genii, is supposed to grow, whose fruit confers the gift of immortality which is bestowed by the goddess upon favored beings admitted to her presence; and whence she despatches her azure-winged birds ("Ch'ing-niao"), that serve, like the doves of Venus, as her messengers. In process of time a consort was found for her (Tung Wang-kung, or King of the East), who appears to owe many of his attributes to the Hindu legends of India. By the time of the Sung dynasty, a highly mystical doctrine respecting the pair was developed and elaborated in literature (the "Kwang chi"). The more sober researches of modern writers lead to the suggestion that Wang-mu was the name either of a region or of a sovereign in the ancient West. In painting, Hsi-wang-mu is usually depicted as a beautiful female in the attire of a Chinese princess, attended by two young girls, one of whom holds a basket of peaches and the other a large fan.

IMPERIAL PORCELAIN, a term applied usually to objects (made under the Ching dynasty) the interior and foot of which are glazed in turquoise or other distinct enamel color, contrasting with the exterior ground-color, and distinguished by the mark of Nien-hao being deeply incised.

JU-I, or JOO-E, a short curved wand terminating in a fungiform trefoil at the upper end: carved usually in jade or some other material of special value. This rod is probably of Buddhistic origin, as in ancient Buddhistic paintings it is usually in the hands of priests of high rank, and is regarded as a symbol, therefore, of the power of faith. It is also used as a scepter of office and authority.

KAOLIN, a hydrated silicate of alumina, produced by the decomposition of feldspathic rock. It is by itself infusible, but is one of the most important materials entering into the composition of Chinese porcelain. Originally so called from the locality whence it was derived (Kao-ling, near King-tê-chên). Kaolin is the material that gives plasticity and strength to porcelain paste. It is found in the mountains, and is purified and strained first through a fine sieve, then through a fine silken bag made double, and drained. The paste thus formed is kneaded and worked

until the material is thoroughly compact, after which it is made into small bricks like the "pè-tun-tse." These bricks are marked or stamped by the makers, and sold in this shape to the ceramist; but Père d'Entrecolles stated that sometimes counterfeit marks were put upon an inferior article.

KILN, a porcelain furnace: called in China "Chao-yao."

KING-TÊ-CHÊN (Mandarin): town in which the most important factories are situated. See page xviii.

KUAN-YIN, or KWAN-YIN, the goddess called "Queen of Heaven." Her name means "Hearer of Prayers." Kuan-yin is believed to share with Amitâbha the dominion of the Paradise in the West. This Bodhisattva, according to Chinese theories, is of native origin, and was originally the daughter of a king of the (first) Chou dynasty (690 B.C.), a date preceding the introduction in China of Buddhism from India. Maternal images of this goddess holding a child are often met with in ceramic art.

KY-LIN, or CH'-LIN, a generic name of one of the four supernatural creatures of Chinese Buddhistic tradition: an emblem of good government and long life. It is called "unicorn" when represented with a horn. There are several varieties of this curious and legendary animal. It is supposed to appear only when wise and just rulers or great men, like Confucius, are born, and, with the Fêng-huang and the red fox, is considered to be of good omen. Said "to tread so lightly as to leave no footprints, so cautiously as to crush no living creature." This animal is said to attain the age of a thousand years, and is looked upon as the head of hairy animals. It is depicted with characteristics of many different creatures, being sometimes shown with scaly hide, hoofs and legs like a deer, and a tufted tail; the shoulders bearing flame-like appendages significant of its divine nature. Its appellation, Ky-lin, is compounded from Ki, the male, and Lin, the female animal.

LACE PATTERN. See Vandyke Pattern.

LANG-YAO, a Chinese term for sang-de-bœuf porcelain, technically the most perfect of its class: named after the famous potter, Lang-ting-so, who was later a director of the Imperial factory at King-tê-chên under the Emperor K'ang-hsi.

LAO TSZE, or SHOU-LAO, the founder of the Taoist system of philosophy. Born under a plum-tree ("Li"), he is said to have taken this as a surname. According to some Chinese records he became incarnate 1321 B.C., while other accounts state that he was born in the second month of the dragon year and period of Wu Ting 1324–1265 B.C.

Other particulars of his life which are considered authentic state that he was the keeper of records at Lo, a capital during the Chou dynasty, about the close of the sixth century B.C., and professed a doctrine of abstraction from worldly cares based upon speculations regarding Reason (Tao) and Virtue (Te). It is stated that this excited the curiosity of Confucius, who is said to have visited Lao Tsze, and to have retired disconcerted at his bold flights of imagination. (The statement regarding this meeting is, however, open to doubt.) After a long period of service, Lao Tsze is said to have retired to the West, after confiding a written statement of his philosophy to a keeper of a frontier pass of Han Ku, named Yin Hsi.

Later mystics improved upon this account of his "classic of Reason and Virtue" by assigning a period of mythical antiquity and a miraculous conception, through the influence of a star, to Lao Tsze's birth.

According to the various accounts, he has lived for many centuries. His professed disciples, Lieh Tse and Chuang Tze (in the fourth century B.C.), and Hai Nan Tze (in the second century B.C.), progressively developed the mystic element thus introduced, and a notable impetus accrued to it from the superstitious belief with which the pretensions of the alchemists were received by the Emperor Wu Ti, from whose period onward the reverence paid to the founder began to assume a divine character.

In 666 A.D. he was for the first time ranked among the gods, being canonized by the Emperor as the "Great Supreme," the "Emperor of the Dark First Cause," and his title was again enlarged in 1013.

The achievement of corporeal immortality having been the chief aim of the sect named after him, the founder, Lao Tsze, naturally came to be considered the "God of Longevity," and as such he figures in paintings, and very frequently also on porcelains, being usually depicted as an aged man leaning upon a staff. He may

be distinguished by his low stature, extremely lofty forehead, and long flowing beard. Sometimes he is shown riding on a stag or a tortoise, and generally holding a "Ju-i" in his hand, at other times the fruit of the fabulous fruit-tree "Fan-tao," which blossoms every three thousand years and does not yield its peaches until three thousand years afterward.

LI-CHI (*Nephelium Lí-chí*), a fruit sometimes grouped, in decoration, with peaches or flowers upon Yung-chêng and other porcelains.

LO-CHOU. This mystic enigmatical device was originated in the remote dynasty of Ha (B.C.), and inspired by the markings on the back of a turtle which appeared on the surface of the water to Yü, a sovereign of that remote period, during great inundation of the country (2217–2197 B.C.).

Chinese and Anamite philosophers still cling to its forms and uses, and military movements or positions of troops have been regulated by its uses; combination of the points also signify various virtues.

LOHAN. See Arhats.

LONGEVITY, GOD OF (Shou Hsing), one of the three star-gods (the others being the God of Happiness and the God of Rank), often grouped or shown separately on porcelains. See Lao Tsze.

LONGEVITY, the first and greatest of the "Woo Fuh," or five blessings, emblems of which occur frequently on porcelain, and take a great variety of forms, all symbolizing good wishes to the possessors.

LOTUS, a Buddhistic flower. The Chinese place the *Nelumbium Opeciosum*, or "sacred lotus," at the head of cultivated flowers. It perpetually occurs on porcelain, and may be called the emblem of fruitfulness; it is also symbolical of summer.

LUCKY EMBLEMS, ("Pa-chi-hsiang"), eight in number, are of Buddhistic origin and derived from India. They are altar-pieces, and, carved in wood or molded in clay with variations both of shape and detail, enter largely into the architectural decoration of temples. In their ordinary form they also appear on porcelain as: (1) a bell ("Chung"), or a wheel with fillets ("Lun"), representing the wheel of law; (2) a shell with fillets ("Lo"), the chank-shell of the Buddhists; (3) an umbrella ("San"), a state umbrella with fillets; (4) a canopy ("Kai") with fillets; (5) a lotus-flower ("Lien-hua"), sometimes replaced by the peony (*Moutan*); (6) a vase ("Kuan") with fillets; (7) two dishes ("Erh Yü") united by fillets, allegorical of domestic happiness; (8) angular knot with fillets ("Ch'ang"), an emblem of long life.

LU HSING (the God of Rank), one of the three star-gods. See Shou and Fu Hsing.

MAGNOLIA (Yulan), *Magnolia Conspicua*, the emblem of sweetness or beauty: often found depicted on Ming and early K'ang-hsi specimens.

MAGPIE, the "bird of happiness" (from its merry-sounding chatter), especially favored and protected by the present occupants of the throne of China, by reason of the part played by this bird in the divine origin of their ancestor. It is owing to those legends that the magpie figures so often on the porcelains of this dynasty, and especially during the period of Emperor K'ang-hsi.

MANDARIN DUCKS ("Yüan-yang"), beautiful fowls which, when mated, manifest a singular degree of attachment for each other, and hence are often used as emblems of connubial affection and fidelity.

MANDARIN FLOWERS, a term sometimes applied to the most popular Chinese flowers, *i.e.*, chrysanthemum, peony, magnolia, prunus blossom, and orchid sprays.

MANDARIN PORCELAIN, a term used by Jacquemart to distinguish certain types of an elaborate style of embellishment, generally depicting mandarins, with attendants or other accessories, upon reserved panels that are usually surrounded with superabundant decorations, including ornaments in slight relief and gilt. The finest pieces are of egg-shell, dating from the end of K'ang-hsi to very recent times.

MANG, a composite beast resembling the dragon without horns, and often employed as a decoration on porcelain. In art it is usually represented as a lizard with scowling head and beard, a long serpentine body, and four feet bearing claws but without talons.

MOTIVES OF DECORATIONS (on porcelains). Chinese artists drew their historical, legendary, and religious inspirations almost entirely from their literature, or from paintings produced by

masters of the Sung, Yuan, and Ming dynasties and doubtless originally drawn from biographies of famous heroes and scholars. Among the most elaborate subjects may be noted those founded on the episodes of history, a large proportion being instances connected with the rise and fall of the Han dynasty (206 B.C. to 220 A.D.).

Aside from the historical domain, these early masters were remarkably felicitous in rendering the wilder forms of picturesque beauty in landscape, showing towering silicic or rocky peaks, rugged cliffs, and gnarled old trees, cascades, winding streams, and cultivated valleys. These elements the Chinese artist presents on porcelain in a thousand never-failing embellishments of interest; or, again, he shows more simple motives of floral or vegetable life, no more ambitious than a bit of bamboo or pine twig, or a branch of the plum or peach, a magnolia or peony in bloom, with a bird or two in symbolism of a virtue or of good wishes.

Mythical zoölogy also holds an important place in his art motives, and is drawn upon very often for the embellishment of porcelain, if for no other reason than that these fabulous animals appertain to Buddhism and Taoism, are often special emblems.

MARKS, on Chinese porcelains, are divided into various classes, viz.:

1. Date-marks, in two modes — Nien-hao and dynastic.
2. Hall-marks.
3. Marks of dedication and good wishes.
4. Marks in praise of the pieces on which they are inscribed.
5. Symbols and other pictorial marks.
6. Potters' marks.

The full list will be found in several works on Oriental ceramics and marks.

MARTABANI, a term applied by the Persians and Turks, in ancient times, to céladon ware, valued especially by them on account of its supposed quality of acting as a detector of poison.

MUFFLE-KILN (called by the French "petite feu"), a kiln used for soft glazes or colors containing a large proportion of lead that diffuse or vitrify easily.

NIEN-HAO, the name adopted by a Chinese emperor, after ascending the throne, to indicate the years of his reign. It dates from the beginning of the new year after his accession, and it is supposed to signify the qualities of the Emperor. The "nien-hao" of the Emperor Kuang-hsü (who is now reigning) means "inherited luster."

It must be noted that the whole of a year in which an emperor dies is always attributed to his reign, so that the reign of his successor begins only on the first day of the following year, when a new "nien-hao" is adopted, it being contrary to etiquette to mention the personal name of a Chinese sovereign.

The practice was introduced under the Han dynasty, when the monarch, on his accession to the throne (163 B.C.), selected a title for his reign in place of the title of Prince So-and-so, which had been usually employed prior to the time of Shih Huangti, 221 B.C. These titles were usually so chosen as to be of happy augury; but if, in spite of such good omen, disorder or misfortune ensued, or some other reason seemed to render a change advisable, one title would be abandoned in favor of another. This title is termed *nien-hao,* "the year designation," because so long as it lasts the date of all events is chronicled as such-and-such a year of such-and-such a "nien-hao."

Upon his death, however, the Emperor receives an honorific title, under which the religious ceremonies due to him are offered, and which is therefore termed the *miao-hao*, or "temple designation."

The dates upon porcelain are usually recorded by the use of the "nien-hao" as above described. The practice of marking the date of manufacture was instituted by the Emperor Chen Tsung of the Sung dynasty, when, on the establishment of the government factory at King-tê-chên, he ordered that each article manufactured should be marked with the "nien-hao" then used: "Ching-tê, 1004 to 1007."

Since that time, putting aside monochromes, which, in probably the majority of instances, bear no mark, they have been employed uninterruptedly, except during a portion of K'ang-hsi's reign,— *i.e.*, in 1677,—when the magistrate in charge at King-tê-chên forbade the practice alike of inscribing the date and of portraying the actions of celebrated personages, on the ground that if the article were

broken, disrespect might be shown to them or to the Emperor. During this period of the reign, which was of but short duration, however, a leaf, censer, ring, or other mark replaced the "nien-hao."

ORANGE-PEEL SURFACE, a term applied to a peculiar roughened texture produced by skilful technique during the wet state of the paste, and when glazed resembling the skin of an orange: found usually on rare types of porcelain.

OVER-GLAZE and UNDER-GLAZE, two modes of applying colored decoration on porcelain. In each method the "high" or "low" or "muffled" firing is used according to the colors employed. The blue decoration, for example, under the glaze, is made with the brush on the unbaked porcelain, which is then covered with the glazing compound, applied by insufflation. The "over-glaze" decoration in enamel colors is done in the muffle-kiln after the surface is glazed and baked in the "high-fire" temperature.

PA-KWA, a set of eight mystical trigrams of ancient Chinese philosophy, generally arranged in an octagonal form, with the "Yang and yin" (the primordial essences) in the center.

Developed (2852–2738 B.C.) by Fuh-hi, the forms were revealed to him on the back of a "dragon-horse" which rose out of the sea. They are arranged and used in many different ways, and often appear on porcelain as symbols. Chinese philosophers of remote periods have attempted to explain, through these mystic combinations of lines, all secrets of nature and being. The unbroken line typifies the male, and the broken line the female; they also symbolize the points of the compass.

PA-PAO, or "eight precious things," often employed for the decoration of porcelain. They vary considerably in form, and the explanations of their meaning are conflicting. The usual forms bear fillets and are: (1) an oblate spherical object ("Chen"), representing the precious pearl; (2) a disk inclosing an open square, possibly a "cash," emblematic of riches; (3) an open lozenge placed horizontally; (4) a lozenge placed horizontally, but with a second lozenge or chevron in the upper angle; (5) a sonorous stone ("Ching" or "King"), used in remote periods instead of a bell, and constituting an emblem of happiness or goodness; (6) two oblong books placed at angles or sidewise, allegorical of learning (books are suspended with other charms in the pagoda at Nanking to ward off evil influences — "Middle Kingdom," Vol. I); (7) two rhinoceros-horns ("se-keo"), shaped into quadrangular form at the opening — a pair is supposed to be an emblem of happiness; (8) a leaf of the artemisia ("ai yeh"), an emblem of good augury.

PA-CHI-HSIANG. See Lucky Emblems.

PA-SIEN, the eight immortals or legendary beings of the Taoist sect, who are venerated and are frequently depicted on porcelain. Each has a special emblem or attribute which occasionally occurs as a device of embellishment, and these are collectively known as "Pa-an-hsien," or the eight Taoist emblems of the immortals.

PEACH-TREE ("T'ao"). This tree holds a prominent place in the mystical fancies of the Taoists, and the peach is an emblem of marriage and a symbol of longevity. The gum of the peach-tree, mixed with mulberry-ash, is used as an *elixir vitæ* by Taoists.

PEONY (Mou-tan), *Pæonia Moutan*, the symbol of spring. It bears also the name of Kua-wang ("king of flowers"), and is regarded when blooming as an omen of good fortune. On the other hand, if the flowers fade and the leaves dry up, the change foreshadows poverty or other disaster to the family of its owner.

In the south of China the peony represents love and affection.

PÈ-TUN, a fine white fusible substance entering with kaolin into the paste or glaze of Chinese porcelain, and giving it transparency, but which by itself would fall apart. It is a mixture of feldspathic stone, quartz, silica, silex, and certain limestones obtained from mountains in or near Lin-tching.

The stone petrosilex ("pè-tun") is crushed in large mortars and pounded to fine powder, then put into large jars or vats filled with water, stirred, and allowed to stand for a short time, after which the scum which rises is skimmed off and put into another vessel. The dregs of the first jar are taken out and pounded over again; the process being repeated until all the foreign parts are removed. After settling, the water in the last jar is carefully drawn off, and the remaining sediment or paste is pressed into large forms and dried. Before it is quite hard

it is divided up into small cakes or bricks. These are the "pè-tun-tse," or "white-clay bricks."

PINE-TREE, a common emblem of longevity.

POMEGRANATE, cultivated chiefly for its beauty as a flowering plant. It is also a Buddhist sign, the fruit being supposed to represent the essence of favorable influence. The Chinese name "Kiat" has the same pronunciation as the word for luck, so when peaches (longevity) and pomegranate (luck) are combined, the symbolism means these blessings.

PORCELAIN is classified under two divisions, *i.e.*, hard and soft paste. It is translucent and partially vitrified, has a pure white body, and is sonorous and impermeable to water. By reason of its vitrification and translucency it is distinguishable from all other ceramic products, and this quality doubtless inspired the name of porcelain in Europe, for when it first appeared its novelty suggested a resemblance to mother-of-pearl or some other shells: at least this seems to be the accepted hypothesis.

The word *porcelain* has undergone different unimportant transformations at the hands of European writers, who have referred to this wonderful product from the East, giving the word according to their own language, and so we find the word "pourçelain" in medieval French inventories, presumably applied to many different objects, such as vases or other utensils made of shells or mother-of-pearl.

Both Jacquemart and Fiquier believed the word *porcelain* to be derived from the Portuguese *porcolaña* or *porcolla* (vessel); but it is possible that the word *porcelain* is of Italian origin, and derived from the similarity of its glazed white surface to that of the cowry-shell, called by the Italians *porcellana*.

The fact, therefore, singularly appears that China, although the creator of this marvelous product, did not give it a name acceptable to or used by Western countries, and that it remained for Europe to call it *porcelain*.

In China porcelain is termed *Yao*, the word signifying an object baked in a kiln, whether glazed porcelain or glazed pottery. This word came into use during the T'ang dynasty (618 A.D.), when the paste became more translucent and white through the use of kaolin.

The word *Thao* was used before that epoch, and refers to a primitive kind of pottery or stoneware. The Chinese also called a particular kind of porcelain *Tse*, which term designated a porcelain made from a stone called *Tse-chi*, found in the district of Tse-tcheou.

Generally Chinese porcelain contains more silica and less alumina than the products made at Sèvres, Vienna, or Dresden. The effect of the presence in greater or less degree of these compounds is well known by the Chinese. In some cases they employ ferruginous kaolin, which sensibly diminishes the value of the article. See Porcelain Paste.

PORCELAIN PASTE. Kaolin and "pè-tun-tse" in equal portions are used for porcelain of the finest quality; four parts kaolin to six of "pè-tun-tse" for the second quality; one part kaolin to three parts "pè-tun-tse" for the third.

The mixture is made into paste with water, compressed, rolled and kneaded on a table, and beaten to remove air-bubbles. In its malleable state it is ready for the potter's wheel, where it receives its form.

The portions that cannot be turned on a wheel, such as handles and other attachments, are separately molded and fastened on with layers of paste and a bit of gum. After the surface is smoothed, relief ornamentations, if any, are added, and a piece is put away to dry. Large objects are generally made in two or three parts, joined together by moistened paste. While the foot is still unwrought there is added the decoration in blue or other colors which require to be highly fired. The glaze is next applied, either by dipping or blowing with a tube. This strengthens the object sufficiently to permit the workman to fashion the foot on a wheel and to inscribe a mark. Coated with glaze, the piece is ready for the kiln.

RICE-GRAIN PATTERN, or "grains de riz," a term applied to a pierced design in the form of a star diaper: so called because it resembles grains of rice, which are filled out with glaze, leaving the pattern semi-transparent.

RISHI ("Sien-nung"), genii of humankind, or recluses (variously classified), who have succeeded in freeing themselves from perturbation of spirit and the infirmities of the flesh, or have attained to immortality in the existing world; also, the deified genii who have bidden farewell to earth and have departed to roam among the three "Islands of the Blest."

GLOSSARY

ROUGE D'OR, a rose- or crimson-tinged pink enamel derived from gold.

S'AKYAMUNI, the historical Buddha, who died 966 B.C., and is venerated throughout China, as in Japan, as the founder of the Buddhist faith. He shares the honors of worship with Amitâbha, one of the very many factitious Buddhas invented by the Mahâyâna school at the beginning of the fourth century of our era. He is sometimes represented with beard and shaven head, attired in flowing garments agitated by the winds, and holding his hands in a position of prayer. His ear-lobes are enlarged, his head encircled by a nimbus, and his brow bears the "ûrna" (a light-giving circle of hair, the mark of a Buddha or Bôdhisattva).

At other times he is represented seated upon a thalamus, resting his left hand upon his knee and holding up the right hand with the palm directly forward.

The hair is represented by a blue mass resembling short close curls of uniform size, and a jewel is placed about midway between the crown and the forehead. The "ûrna" and nimbus are always present.

SANG-DE-BŒUF, a term applied first in France to a particularly brilliant red glaze which resembles the color of "beef blood." The oldest dates from the Mings, and the finest is K'ang-hsi.

SEGGARS, casings of clay into which pieces of porcelain are packed for protection from injury while in the kiln: usually so placed in the furnace that each separate object may receive its proper degree of heat.

SHAGREENED, a term applied when the surface of porcelain shows small round points or, according to the Chinese expression, "chicken-flesh."

SHOU-LAO HSIANG, also called "God of Longevity." See Lao Tsze.

Note: The three star-gods ("San Hsing") of Happiness, Rank, and Longevity, Fu, Lu, and Shou, are often associated, but sometimes figure separately in art and in porcelain.

SHOW, or SHOU, a character denoting longevity, frequently represented in a circular or seal form, and often figuring on (presentation) porcelain: regarded as very felicitous to its possessor. It is used in a variety of styles.

SLIP, OR ENGOBE DECORATION, a white enamel embellishment sometimes practised by Chinese decorators on porcelain or pottery, somewhat resembling wedgwood or, in the finest technical sense, the "pâte sur pâte" of the French, where the white enamel is delicately manipulated into raised forms of design, usually on a céladon, blue, or carmine ground.

The finest examples of this class from China show a delicate lace-like tracery in white over the body glazing, done by means of a brush with the diluted paste made of "hoa-chi," which is prepared to the consistency of enameling liquid. The other style of slip-work is usually noticed on rather ordinary ware, and shows the white enamel as it flowed from the mechanical device, without brush-work or other manipulation.

SOFT PASTE, or "PÂTE TENDRE," a particular kind of Chinese porcelain, sometimes called Fen-ting, much lighter in weight than hard paste, and usually distinguishable also by a more creamy-white texture, and with fine crackle. Père d'Entrecolles described a "soft paste," or *pâte tendre*, made during the latter part of the reign of K'ang-hsi (1712) as follows: "Quite recently a new material has been found, which can be substituted for kaolin; it is called 'hoa-chi,' and is a kind of stone or rather chalk (steatite), of about the consistency of hard soap. Porcelain made of this material is very expensive. It is very brittle and difficult to bake, but offers the most desirable surface for the artist to paint on, retaining the colors perfectly; for which reason the body of the pieces is frequently made of common material and the surface covered with this 'hoa-chi,' by dipping the piece into the prepared liquid. It is also much lighter than the average porcelain; and where kaolin costs but 20 sous, the 'hoa-chi' costs an 'écu' (an écu equaled $1.20 in 1712), so that the latter materials cost just five times more." The white of "hoa-chi" was called "Siang-ya-pé," or the "white of ivory." The various ways of mixing the composition of soft paste no doubt accounts for the many and varying descriptions that appear concerning it. See Hard Paste.

SOUFFLÉ, a French term, used where the colored glaze is blown upon an object of porcelain by means of a little tube having one end covered with a fine gauze; this end is dipped into the

prepared color, and the decorator brings it near the object and blows through the other end; this is repeated until the desired effect is obtained.

SPUR-MARKS, generally three in number, seldom on Chinese porcelain, but sometimes found on the bottom of Japanese pieces, caused by the props after decoration or glazing.

STORK, the, is supposed to reach a fabulous age; it is one of the emblems of longevity, and is often pictured on porcelain for this reason.

SUPERNATURAL. The four animals, according to "Li Ki," one of the five Chinese classics, are the *feng* (phœnix), the *kwei* (tortoise), the *lung* (dragon), and the *lin* (unicorn).

SWASTIKA ("Wan"), Cross of Buddha, or Fylfot, a mystic diagram of great antiquity, the special mark of all deities worshiped by the lotus school, and in China is regarded as the emblem of Buddha's heart: generally used as a symbol for long periods of time, and therefore an allegory of the blessing of long life. The swastika, or its form, is of wide diffusion, and is found in the rock temples of India as well as among all Buddhistic people of Asia, and even among Teutonic races,—an emblem of Thor.

SYMBOLIC FRUITS (three), the pomegranate, peach, and "Buddha's-hand" citron, are symbolic of three abundances, viz.: abundance of years, abundance of sons, and abundance of happiness.

THOUSAND-FLOWER PATTERN, a term applied to pieces where the entire ground is covered with a profusion of varied flowers with only here and there a leaf to break the uniformity of design and to afford relief. The drawing in fine specimens produced under Ch'ien-lung is done with the utmost accuracy, and the observation of details most minutely correct.

TIGER ("Hu") the, is described as the king of beasts, and the representative of the masculine or active principle of nature, and figures in Chinese art as one of the common Buddhistic symbols. The tiger is also the special attribute of the Taoist rishi Kü ling-jin and the steed of Ts'ai Lwan, or Wën Liao, one of the four sleepers.

TRIAD of the Taoist cult, Fu, Lu, and Shou (San Hsing), the three star-gods of Happiness, Rank, and Longevity.

VANDYKE PATTERN, a term applied in England to porcelain, decorated in blue, where the motive shows borders with scalloped or lancet-shaped outlines, and inclosing floral arabesques like on the so-called lace pattern.

WAN-TSE, a symbolic device or mark, in diamond form, appearing on presentation pieces, and often jointly with the cross of swastika, meaning "ten thousand things," "everything," "all creation."

WANG-MU. See Hsi-wang-mu.

WILLOW, the, common in all parts of China. A general idea prevails that this tree, or its branches, is an omen of good to the family of a house where it is suspended from the eaves, or over the front doors. The willow is also used in this way to ward off wicked spirits. (Doolittle.)

Buddhists consider that water sprinkled by means of a willow branch has a purifying effect.

During the T'ang dynasty, the willow was selected as a badge by Wang-chan for his followers in a rebellion which was planned against the reigning Emperor, he secretly ordering those who were favorable to him to stick up a branch of willow under the eaves and over their front doors; and his soldiers were accordingly instructed not to molest the people in these particular houses.

YANG AND YING ("In and Yö"), a common art motive on porcelain, in the form of a circle subdivided by two comma-shaped light and dark segments which symbolize the active and passive, or masculine and feminine coefficient nature.

This Chinese mystic symbol bears a singular parallel to that extraordinary fiction of Egyptian mythology, the supposed intervention of a Mascolo, feminine principle in the development of the mundane egg.

The "Tae-keih" is said to have produced the Yang and the Yin. See also Pa-kwa. (Davis, Vol. II.)

YAO, a term applied to certain porcelain in China.

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CHINESE PERIODS

DYNASTY OF THE MING

Title of Reign, or Nien-hao		Date of Accession	Title of Reign, or Nien-hao		Date of Accession
洪武	Hung-wu	1368	成化	Ch'êng-hua	1465
建文	Chien-wên	1399	宏治	Hung-chih	1488
永樂	Yung-lo	1403	正德	Chêng-tê	1506
洪熙	Hung-hsi	1425	嘉靖	Chia-ching	1522
宣德	Hsüan-tê	1426	隆慶	Lung-ch'ing or -ch'ien	1567
正統	Chêng-t'ung	1436	萬歷	Wan-li	1573
景泰	Ching-t'ai	1450	泰昌	T'ai-ch'ang	1620
天順	Tien-shun	1457	天啓	T'ien-ch'i	1621
			崇禎	Ch'ung-chên	1628

DYNASTY OF THE TS'ING

Title of Reign, or Nien-hao		Date of Accession	Title of Reign, or Nien-hao		Date of Accession
順治	Shun-chih	1644	嘉慶	Chia-ch'ing	1796
康熙	K'ang-hsi	1662	道光	Tao-kouang	1821
雍正	Yung-chêng	1723	咸豐	Hsien-fêng	1851
乾隆	Ch'ien-lung	1736	同治	T'ung-chih	1862
			光緒	Kuang-hsü	1875

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